

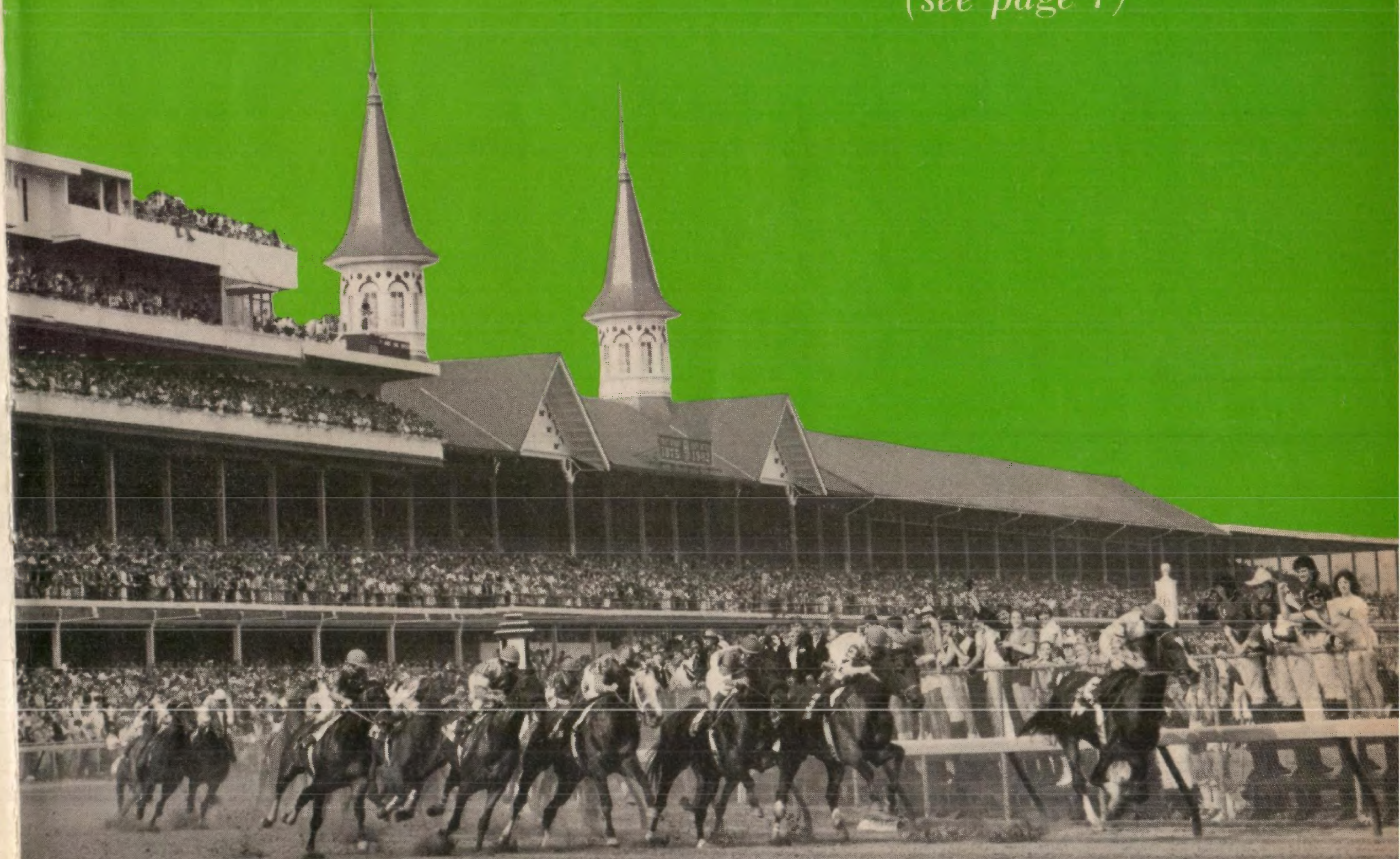
# SQUARE DANCING

JUNE, 1983

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*They're off  
and running at the  
32nd National Convention  
june 23-24-25*

*(see page 7)*



official magazine of The **Shirley's in Order** AMERICAN SQUARE DANCE SOCIETY



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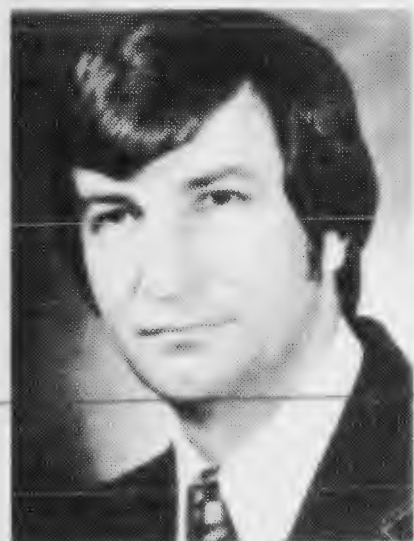
## RECORDS

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- ESP 602 **Mama Don't Allow No Music** by Larry
- ESP 601 **Gonna Have A Party** by Larry
- ESP 505 **Swinging** by Bob
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- ESP 310 **Good 'N' Country** by Paul
- ESP 309 **Good Ole Days** by Paul
- ESP 204 **I Wouldn't Change You If I Could**  
by Elmer & Paul
- ESP 116 **A Good Nights Love** by Elmer
- ESP 115 **San Antonio Nights** by Elmer

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- ESP 102 **Just Send Me One** by Elmer
- ESP 103 **Slow Hand** by Elmer
- ESP 104 **Preaching Up A Storm** by Elmer
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- ESP 306 **I Never Knew The Devil's Eyes Were Blue** by Paul
- ESP 307 **Ain't It Been Love** by Paul
- ESP 308 **I Can't See Texas From Here** by Paul
- ESP 501 **Ease The Fever** by Bob
- ESP 502 **Ain't Got Nothing To Lose** by Bob
- ESP 503 **Coney Island Washboard Gal** by Bobby
- ESP 201 **Honky Tonk Queen** by Elmer & Paul
- ESP 202 **Golden Memories** by Elmer & Paul
- ESP 203 **I Think About Your Love** by Elmer & Paul
- ESP 400 **Lightnin'** by Elmer (Hoedown)
- ESP 001 **Birdie Song** (Mixer)



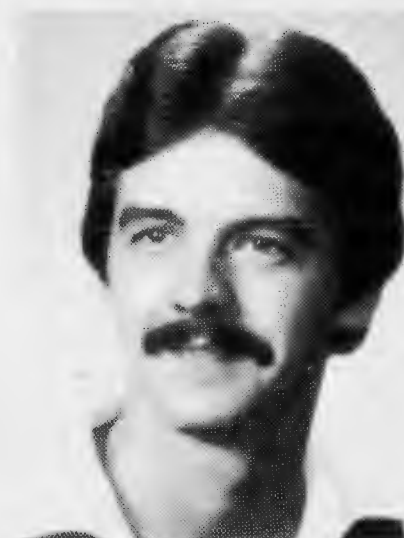
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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

In response to the letter in the January issue about the oldest club in the USA, I'd like to let you know that our club, the Kilowatt Eights Square Dance Club, celebrated its 43rd anniversary last October. The Skirts and Shirts of Ft. Morgan are also the same age . . . While we may not be the oldest club, we are among the oldest.

Dick and Joy King  
Denver, Colorado

Dear Editor:

We have been subscribers for over 11 years and enjoy the magazine very much, especially the Quarterly Movement, Experimental Notes, Take a Good Look and Style Lab. I wish more people could read and use the styling hints, especially those who don't know

how to do sa do but spin like a sinking submarine and lose timing, disrupting the square and hitting people with flailing arms.

Name Withheld on Request  
California

Dear Editor:

I was really excited to win a check and Handbooks for the SQUARE DANCING Magazine/Callerlab subscription contest. Because of it I was able to attend the Callerlab Convention. Thank you and I plan to keep getting more subscriptions for your magazine.

Chuck Kessler  
Clearwater, Florida

Dear Editor:

Why is it we cannot obtain records for two-couple dancing in the beginning level category? The only records available for two-couple square dancing are in the Advanced or Challenge levels. Such records might be produced along the lines of Bob Ruff's instructional series. Last month two couples came to us who were forced to drop out of their beginning class because it was merged with the caller's club level dancers too soon. Such records could have been a help here.

Gene Fuller  
San Mateo, California

Dear Editor:

We have not square danced for about four years now and the reason is that every night  
*Please see LETTERS, page 55*

# SQUARE DANCING

(ISSN 0037-2889)

Published monthly for and by Square Dancers and for the general enjoyment of all.

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My deposit of \$75.00 (per couple) is enclosed. Please make check payable to **JACKPOT FESTIVAL '83**. Cancellation may be received by June 30th with full refund of deposit. Any cancellation received after the cut off period will forfeit the deposit.

My preference for dancing is  
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Challenge 1 \_\_\_\_\_

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I am traveling by air and would appreciate your  
assistance \_\_\_\_\_.



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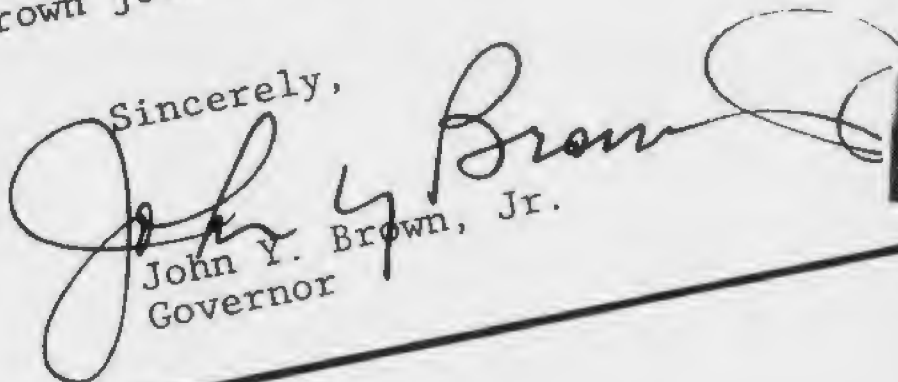
Greetings:

Welcome to Louisville for the National Square  
Dance Convention.

We hope you have the opportunity to explore  
Kentucky and take advantage of our beautiful scenery,  
interesting historic sites and our special brand of  
hospitality.

Mrs. Brown joins me in extending our warmest  
wishes.

Sincerely,

  
John Y. Brown, Jr.  
Governor



Governor Brown

### And It's Not All Dancing

What makes the National a convention and not just another festival? It's the wide assortment of ideas as expressed in the various panels and clinics. Here in an atmosphere of learning, a dancer from Florida will pick up ideas on club operations from a club president in Washington. Someone coming from Penticton, British Columbia, will share a pattern idea with a lady from Saudi Arabia. Whatever your interests may be, you'll find these daytime discussion sessions extremely valuable. If you do attend these sessions, you might do as many others do, and take notes so that you may share your experience with those in your home club. Of course, with all this there will be hours and hours of dancing but even the most sturdy among us welcomes an opportunity to sit down from time to time. Sharing in the talk sessions is an excellent way to catch your breath.

You'll also find, if this is your first convention, that it's fun to sit up in the balconies and look down on the thousands of dancers coming

**W**ELL, BUNDLE UP THE KIDS, drop old Fido off at the vets, load up the camper and head for Louisville, Kentucky. This is the big month for square dancers and starting on the 23rd, you can expect to see one of the largest gatherings of square dancers from all parts of the world converging on one of the most unique convention sites in all the country.

This is the third time for Louisville and, if *practice makes perfect*, then you're assured of a super time.

The name of the game in Louisville is "Something for Everyone." If you're looking for different programs of dancing, you'll find everything right up through Mainstream, Plus and the programs beyond. If it's traditional dancing or contras, clogging or rounds, you'll get a fair taste of it all, for a convention is truly a cross section of all phases of the square dance activity.

# Welcome to Louisville, Ky.



from all parts of the world and dancing together. With today's conformity of styling and basic definitions it is possible to do this, where a few years ago, a gathering of dancers from a number of areas would be virtually impossible to blend together. And while you're in a watching mood, check your program for the excellent exhibitions coming from all parts of the dancing world. You'll see contemporary styling in squares and rounds. You're bound to get a taste of the unusual in the clogging and perhaps some of the traditional squares and contras. It will all be there for you to enjoy in one gigantic supermarket of square dancing.

**PRE-REGISTRATION as of APRIL 25, 1983**  
**23,600 and climbing**

### **Last Minute Notes**

... Following the list of trail in dances which was published last month in this magazine, the Convention Committee has released two full pages of dances which will take place, starting Friday, June 17, and continuing through Wednesday, June 22. The list includes dances in Tennessee, Wyoming, Kentucky, Indiana, Ohio and Georgia. Possibly a request to the Convention with a stamped, self-addressed envelope would bring you the complete list by mail.

A number of local clubs have also sent listings for trail dances they will be holding. In addition to those shown last month are:

#### **Monday, June 20**

Welcome Center, Fort Knox, KY (Tank Town Twirlers) (502) 447-8177

#### **Tuesday, June 21**

Sacred Heart Parrish, Huntington, WV  
Briergate Presbyterian Church, Louisville, KY (Rocketeers) (502) 447-8177

#### **Wednesday, June 22**

Moose Lodge #5, Louisville, KY (Moose Squares) (502) 447-8177

... Be sure to get yourself a program book so you'll know what's happening, where, when.

... Do take in the Fashion Show. The setting will be an exact replica of Churchill Downs and there will be models from 37 states and Saudi Arabia, plus a live band and some "surprise entertainment."

... The sound at the 32nd National will be provided by Wade Driver. This is the first time Wade has tackled a National Convention and all halls will be thoroughly tested before dancers arrive. None of the equipment will be for sale after the Convention.

... The Lost and Found Department will be located just off the main Coliseum lobby. So if you lose something (or somebody) check there as you enter or leave.

... If you are driving to Louisville, monitor CB Channel 4 for the latest information on how to reach the Fair and Exposition Center.

... Well over 100 exhibitors are bringing their wares to sell. It's a grand opportunity to stock up on all your square dance needs so allow time to browse through the various booths.

... There will be bus service between the Fairgrounds and major hotels/motels at \$1.00 per person, per trip.

... Diabetic food will be available at the Fairgrounds cafeteria.

... Don't forget the Parade of States in the Fairgrounds Stadium on Saturday night, nor the Publications Display in the Showcase Area, East Wing, nor the many, many other activities which will be going on. You're bound to have a ball!

Belle of Louisville  
Docked at the foot of  
Louisville's new  
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ment, she is the last  
of the active twin-  
stacked, steam-  
powered stern-  
wheelers and makes  
excursions almost  
daily.





**Celebrate!**

# Square Dance Week



**1983**

**SEPTEMBER 19 - 25**

Now's the time to begin!

Exhibitions   Demonstrations   Radio Announcements   TV Shows  
Newspaper Articles   Parades   Community Events   Specials such as  
Heritage or Pioneer Days   Service Organizations   Recreation Programs

We'll share ideas gathered from others.

Write to:

LEGACY SQUARE DANCE WEEK CHAIRMEN  
Harvey and Gerry Hanggi, E.S.D.  
395 West Minnesota Avenue  
Roseville, Minnesota 55113



## JOIN the CAMPAIGN

It's not at all too soon to get out the planning board for Square Dance Week. Summer months tend to speed by with such amazing swiftness that we sometimes wonder if we paused to count the daisy petals and suddenly it's autumn. Decide right now that this year you'll be caught "in readiness" hand in hand with Legacy, all set to celebrate the existence of your favorite activity. Reach out, spread the good word, share your ideas with other square dancers and your hobby with the world! Now really is the time to begin and the Legacy Square Dance Week Chairmen are waiting to hear from you.



### AS I SEE IT

bob osgood

June, 1983

**H**OPEFULLY WE'LL HAVE an opportunity to see quite a few of you in Louisville this month. We're planning no booth so that we'll have an opportunity to visit others who have displays, take part in the dancing and the clinics and get a firsthand opportunity

of witnessing the outstanding job the folks in and around Louisville have put together for all of us . . . The Callerlab Convention this year was, in our estimation, a high point in the 10 years of these special caller events. You'll read some of the report starting on the next page . . . Our big salute this month is to more than 200 area and local publications that spread the word for square dancing. You'll find the longest and most ambitious Publications Directory we've ever put together starting on page 14 . . . It's the beginning of summer and to all of you our wishes for a great vacation.



## DANCERS-OUR PRIME CONSIDERATION



Incoming and outgoing Board of Governors and wives.

## CALLERLAB

### *Holds its Tenth*

**T**HE TENTH ANNUAL INTERNATIONAL Convention of Callerlab, held March 28th through 30th at the Philadelphia Marriott Hotel, is now a part of history and was, without a doubt, one of the most satisfying conventions to date, resolving many of the Association's ongoing projects. 128 first-timers became new Callerlab members, having fulfilled the requirement of an initial Convention attendance. Being an East Coast Convention, several callers from England, Germany and the Netherlands arrived, and one caller from Australia made the lengthy trip.

Noteworthy, among the many accomplishments, was the acceptance of the definitions of the Plus movements. A new teaching order is in effect on a one-year trial basis. It is as follows: Teacup Chain, Ping Pong Circulate, Load the Boat, Extend (the Tag), Coor-

dinate, Anything and Spread, Spin Chain the Gears, Track II, Anything and Roll, Follow Your Neighbor, Explode Family (from waves only) (a) the Wave (b) and Anything, Relay the Deucey, Remake the Thar, Diamond Circulate, Single Circle to a Wave, Trade the Wave, Flip the Diamond, Grand Swing Thru, Crossfire, All 8 Spin the Top, Triple Scoot, Chase Right, Dixie Grand, Peel the Top, Three Quarter Tag, Triple Trade, Turn and Left Thru.

Preliminary work has been accomplished in both the styling and timing phases of these movements and the goal is to have them all agreed upon by the membership at the 1984 Callerlab Convention in Chicago.

Among the highlights of the Convention was the presentation of the Milestone Award to veteran caller, Arnie Kronenberger, for his



many years of service to square dance leadership and the role he played in the formation of Callerlab in the early 1970's. Small World Awards were made to the attending callers from overseas. Those honored included Ivor Burge, veteran caller from Queensland, Australia, who started calling in 1924, Hans Gietl and Andreas Macke, West Germany, Jac Fransen, the Netherlands and John Smith from England.

Quarter Century Certificates were presented to 30 callers, 20 of whom were on hand to receive them personally.

Entertainment at the opening night banquet was in the form of a special Mummars concert performed by an ornately costumed group that had marched in the January, 1983 Mummars Parade in Philadelphia.

The theme for the three-day event was "Dancers, our Prime Consideration" and the keynote speech given by outgoing Callerlab President, Dave Taylor, and much of the Convention business aimed toward this theme. Incoming Board Chairman, Bob Van Antwerp, and the Executive Committee for the coming term — Bill Peters, Jerry Haag, Cal Golden and Frank Lane — have already set their sights on a year of many accomplishments. John Kaltenthaler continues to serve as Executive Secretary and Herb Egen-

## YOUR PLUS MOVEMENTS HANDBOOK

*SQUARE DANCING Magazine plans to include an Illustrated Plus Movements Handbook as a part of a coming issue, with reprints available. — Editor*

der continues as Assistant Secretary.

All in all, according to those who had attended the previous 9 conventions, as well as those marking this as their initial convention experience, this was truly a meeting to be remembered.

### PLUS QUARTERLY SELECTION

The Plus Quarterly Selection chosen for April, May, June, 1983, is Track And Anything. Possible Track and Anything moves include: Track and Trade, Track and Cast Off Three Quarters (to a diamond), Track and Box Circulate, Track and Scoot Back, Track and Single Hinge, Track and Walk and Dodge, Track and Partner Tag, Track and U Turn Back, Track and Follow Your Neighbor, Track and Follow Your Neighbor and Spread.

This Quarterly Selection decision supercedes a previous announcement that there would be no Plus QS figure for the 2nd Quarter, 1983.

(Left) Dave Taylor turns office over to incoming Chairman of the Board, Bob Van Antwerp. (Center) Hans Gietl and Andreas Macke, West Germany, along with Dr. Ivor Burge, Australia, (not shown) receive Small World plaques. (Right) Veteran caller and one of Callerlab's organizers, Arnie Kronenberger, accepts Callerlab's Milestone Award.





# Working With the Mentally Handicapped

## Teaching Tips and Techniques

by Mike Woods, San Diego, California

**T**HE FOLLOWING INFORMATION encompasses my thoughts regarding teaching techniques evolved from working with the mentally retarded for the past ten years. They are intended as guidelines. I hope that they can be used by anyone who might get involved with teaching the mentally handicapped.

### Love

To begin with, you must be a person with the proper attitude. You must want to make people happy. The mentally handicapped are no exception for they, too, are human beings with the same desires as you — to be your friend, to talk to, to dance with, to have fun, and most importantly, like all of us, to be loved. Believe me, this will bring out more love than you thought you ever had.

### Understanding

When you do start teaching in the begin-

ning you will have, like in every class you have had before, some dancers who learn a little faster than others. The same thing will happen here. Give your dancers time to complete a movement. Remember and understand that it will take time.

### Patience

This is the easy part. What patience really is is understanding that it is going to take time for them to learn to do a movement. With this patience, knowing that these dancers are trying to do their best, and you're doing your best to teach them, the results will be a fun learning experience for both of you in our favorite activity known as square dancing.

### Getting Ready

You more than likely will be working with Trainable Mentally Retarded (TMR) at some workshop center, home for the mentally handicapped, or at a school. The person in charge of getting square dancing and the mentally handicapped together will be someone with years of experience in these particular fields. Consequently, you will not be alone to do the teaching. You probably will have parents and square dancing friends to help you in any situation that might come up. Remember, the more people helping, the easier it will be for the new dancers.

### Aids To Start

Some, but not all, of these new dancers are not going to know which is their left from their right. Some may not even know what a circle is. Your square dance friends and angels are a big help in getting the new dancers into a circle with them. In this way almost everyone will have an experienced dancer next to them helping when you teach left and right. You could place a soft ribbon on each beginner's left wrist to help them learn which is their left. The new dancers are also going to need to learn what size of an area to dance in. Place tape on the floor in a square shape. If you cannot use tape, then maybe place chairs in a



*This is Mike's tenth year working with the Anns and Andys, a mentally retarded group. He also calls for the No-Si-Do-Si's Club, made up of blind dancers, conducts a Plus program workshop and calls for a Plus square dance club, the Square Eighters of San Diego. His main ambition is to make people happy and this would seem to be fulfilled most nights of the week. In addition, Mike calls a number of special weekend events each year throughout southern California.*



10 x 10 foot square. This is why your angels and friends are so important to be able to get the square together and it saves time.

### **Teaching Through Demonstration**

The best way to teach the dancers is by demonstrating to them what you want them to do. For example, the do sa do:

1. Show what a do sa do looks like.
2. Explain how it is done as you are walking through it again.
3. Repeat it once again.

In explaining how to do sa do, use key words such as the *men* are going to walk towards the *inside* of the circle. The *ladies* are going to walk towards the *outside* of the circle. Then you will go *back to back* around each other and *back up* to face your partner. Call it like this: Turn and face your **partner**, do sa do, **men** to the **inside**, **girls** to the **outside**, go **back to back** and back up and face your partner. Very good. Let's do it again.

Another example is the right and left grand. This call will take longer to teach. Tell the dancers that it is like climbing a rope, one hand, then the other. Show and tell them what you are doing. Right hand, then left hand, another right, and another left.

### **Show Enthusiasm**

Enthusiasm is what makes people happy and when the new dancers are happy, they will learn easier. For example, after they have learned something new, tell them, "Give yourself a *big hand*. That was great!" They never get tired of hearing how well they just did. After you have shown them a few things, you can say this time, "I'm going to get Sally

out here and we are going to review the California twirl." Show it three or four times at different locations in the hall using different partners. Then say at the end, "Let's give Sally, Judy, and Barbara a *big hand*!" Watch the reaction of the good feeling throughout the hall. Next try to use couples in demonstrating. "Nice hand for Mark and Sally for helping."

### **The Feeling Of Importance**

After you have been teaching and calling a while with your group and would like to see even bigger smiles on your dancer's faces, let them call a patter tip! Yes! Every one of these new dancers wants, more than anything else, just to be able to get behind the microphone and call for their friends.

During the evening choose someone and let that person call with you, the caller, standing behind them telling the person what to say. After they say, "Circle left," the caller then turns up the music. Then turns it down for "Circle right." Then back up again and similarly with the rest of the tip. It really adds to their calling.

### **The Big One — The Exhibition**

This is really the big one for not only the dancers, but also the parents, the caller, and the angels. It really doesn't matter how many movements the new dancers can do after a year. If they can be invited to a convention or festival locally, you will have put them on top of the world. They will have done something that everybody else can do.

That's what square dancing is — *fun* for everybody.

## **National Folk Dance — Update**

**T**HE NATIONAL FOLK DANCE Committee is appealing to all square dancers residing in the U.S.A. to help make the "National Dance" designation permanent. Support is vital and as 218 cosponsors are needed, it's important for you to get busy and write, phone, or visit your Congressman, asking him to cosponsor HR 1760 as soon as possible. If he did so last year, ask him to do it again this year. If you don't know your representative's name, check with the local library.

When writing, refer to the facts. President Reagan, on June 1, 1982, signed the Bill (SJR

59- Public Law 97-188) designating the square dance as the National Folk Dance of the USA for 1982 and 1983. The limitation amendment was placed by Congressman Robert Garcia, New York. The Senate members voted for SJR 59 to be permanent! Congressmen Norman Mineta and Leon Panetta of California introduced HR 1760 on February 28, 1983, with 41 cosponsors. We must have 218 cosponsors to get it out of committee to the House floor for a vote.

Let's make it happen during the 98th Congress (1983-1984).



# A Valuable Square Dance Communications Network

## PUBLICATIONS — 1983

**A**N OFT UNSUNG CONTRIBUTOR to our activity is the area publication. These square dance magazines are a link in the chain of communication between the dancer and his activity. They put a person in touch with his hobby — present, past and future. The great percentage of these publications are a labor of love. Be aware of your local publication. Read it; support it!

The publications listed in this 1983 Directory are those known at the printing of this issue. We have not listed callers' note services. Because many area publications change their addresses and/or editors frequently, it is not possible to guarantee the accuracy of this list. We would appreciate notification of any changes. In addition to the area magazines listed are the following, with a wider geographical distribution.

**American Square Dance**, Stan & Cathie Burdick, Box 488, Huron, OH 44839  
**Canadian Dancers News**, Bob & Audrey Milks, PO Box 5759, Station F, Ottawa, Ont. K2C 3M1  
**National Square Dance Directory**, Gordon Goss, PO Box 54055, Jackson, MS 39208  
**National Squares**, Howard Thornton, 2936 Bella Vista, Midwest City, OK 73110  
**Overseas Dancers Newsletter**, Ted & Sonja Anthony, 5869 E. Caley Dr., Englewood, CO 80111  
**Square Dancing**, Bob Osgood, 462 No. Robertson Blvd., Los Angeles, CA 90048



### Alabama

ASARDA NEWS—John & Dimple Williford  
 925 Green Ridge Rd.  
 Montgomery 36109

BSDA TIPS—Berenice Turner  
 1220 Graymont Ave.  
 Birmingham 35208

MASDA NEWSLETTER  
 Jeanie Jehle, 5202 Surrey Rd.  
 Montgomery 36109

SQUARE TALK  
 Elaine Hastings, 4808 Easy St.  
 Mobile 36619

TEL-STAR NEWSLETTER  
 Helene Cross  
 227 Jones Valley Dr. SW  
 Huntsville 35802

### Alaska

ALASKA FEDERATION NEWS  
 Jim & Ruby Sears, Rt. 1, Box 1009  
 Ketchikan 99901

### Arizona

FOLLOW THE SUN—Irene Klein  
 P.O. Box 8266, Mesa 85204

SQUARE NOTES  
 Shirley McCammond  
 351 Hillcrest Pl.  
 Tucson 85704

TRAILER LIFE "SQUARE TALK"  
 Harriet Miles  
 305 S. Val Vista 269  
 Mesa 85204

### Arkansas

ARKANSAS COUNTRY CHATTER  
 Neil Kelley, 31 Hampshire Cir.  
 Little Rock 72212

ARKANSAS SQUARE GRIT  
 Nadine Higgins, 6708 Westover Dr.  
 Little Rock 72207

MODERN SQUARE, The—Bob & Polly Blair, 2700 West 40th St.  
 Pine Bluff 71603

### California

BACHELOR & BACHELORETTES  
 NEWS—Phyllis Nance  
 2754 Montrose, Apt. 5  
 Montrose 91020

BLACKSHEEP NEWS, The  
 George Monaghan  
 3943 E. 4th St., #16  
 Long Beach 90814

CALIFORNIA CAROUSEL  
 Edna Gillespie  
 422-A S. Lincoln Ave.  
 Monterey Park 91754

CALIFORNIA CONTRA  
 Leif Hetland, 8221 Crager Lane  
 Anaheim 92804

CALIFORNIA SQUARE DANCER  
 THE BLUE BOOK  
 Bobbie Myrick, P.O. Box 123  
 Alhambra 91802

CENTRAL COAST S/D  
 CHATTER—LaVerne Schneider  
 1356 Marsh St.  
 San Luis Obispo 93401

HILLBILLY HERALD  
 Mary Stoddard  
 265 N. Oakland Ave. 20  
 Pasadena 91101

JEREMIAH SAYS  
 Vel Tapken, 211 Goya Dr.  
 Stockton 95207



LET'S DANCE—June Horn  
6200 Alhambra Way  
Martinez 94553

LOCAL SQUARE  
Kenn Reid, 17061 Montura Dr.  
San Diego 92128

NEWS & VIEWS  
Lavada Campbell, 1370 Ridgely Dr.  
Los Angeles 90019

NEWS AROUND COW COUNTIES  
Dick Kitson, 10622 Bryant St.,  
Sp. 32, Yucaipa 92399

CLOGGIN' CHATTER  
P.O. Box 1215, Garden Grove 92642

CROSSTOWN RAG, The  
Andrea Fuller, 1405 Kahler Ct.  
San Jose 95132

CUE SHEET  
Helen Smithwick, 976 Garnet Ave.  
San Diego 92109

DANCER DIGGINS  
Thula Carr, 730 Ulloa St.  
San Francisco 94127

GRAPEVINE—Bob Lingschied  
21021 Lanark St.  
Canoga Park 91304

HIGHLANDER SQUARE CHATTER  
Cleo Shore  
805 S. Via Del Norte  
Pomona 91766

OPEN SQUARES  
Louis Rumbaugh  
10518 Long Beach Blvd.  
Lynwood 90262

PALOSTAR—Pete Peters  
4676 Gavioto Ct.  
Oceanside 92054

PROMENADER—Bob &  
Betty Sagaser, P.O. Box 302  
Manteca 95336

PROMPTER, The—Chuck &  
Honey Wolfson, P.O. Box 310  
Coyote 95013

SAN JOAQUIN  
VALLEY S/D NEWS  
Monti Andrewson, P.O. Box 856  
Woodbridge 95258

SHASCADER, The  
Kathy Jose, 2171 Jewel Ln.  
Redding 96001

SQUARECASTER, The  
Erin Holloway, P.O. Box 254853  
Sacramento 95825

SQUARE DANCE NEWS  
Audrey Oburn, 1106 Audrey Ave.  
Campbell 95008

SQUARE DANCE—WHERE?  
Terry & Cricket Mosier  
P.O. Box 3248, Hayward 94540

SQUARE 'EM UP—Everett Adams  
9158 Rundelay Way  
Sacramento 95826

USDA TIP TALK  
Debbie McMahon, 3724 Dana St.  
Bakersfield 93306

VASD NEWS—Rita &  
Harry Byrum, 6565 So. Peach  
Fresno 93726

WESTERN ROUNDUP  
Janice Weller  
1129 Greendale St. W.  
W. Covina 91790

## Colorado

AMERICAN DANCE CIRCLE  
Linda Bradford, 1795 Quail St.  
Lakewood 80215

COLORADO R/D ASSN NEWS  
Sandy & Joan Wadding  
7050 Bryant Way  
Westminster 80030

COLORADO STATE S/D NEWS  
Ray & Verna Newman, P.O. Box 177  
Niwot 80544

COLORADO WEST COUNCIL  
NEWSLETTER—Howard Martsolf, Jr.  
3166 D½ Rd., Grand Junction 81501

DENVER AREA COUNCIL  
BULLETIN—Ben & Ruth  
Van Deest, 1055 Clarkson St.  
Denver 80203

GUIDELINES (CALLERLAB)  
Herb Egender, 2928 So. Parker Ct.  
Aurora 80014

NE COLORADO S/D COUNCIL  
BULLETIN—Betty Ledford  
520 Deuel St., Fort Morgan 80701

SAN LUIS VALLEY NEWS  
Patricia Swartz, P.O. Box 2014  
Del Norte 81132

SE AREA S/D BULLETIN  
Lou Maddock, 120 E. Winters Dr., #50  
Colorado Springs 80907

SQUARE WAY NEWS  
Tom Cline, 301 No. 23rd St.  
Colorado Springs 80904

## Connecticut

CONNECTICUT S/D  
CALENDAR—Russ Moorhouse  
P.O. Box 437, E. Windsor 06088

## Delaware

PEN-DEL FED-FAX  
Roger & Marian Owings  
1511 Lakewood Dr.  
Wilmington 19803

## District of Columbia

(See Md. and Va. listings)

CALLS 'N' CUES  
Babe & Bill Mitchell  
5701 Rayburn Dr.  
Camp Springs, MD 20748

MIKE & MONITOR  
P.O. Box 4002  
Richmond, VA 23297

NCASDLA NEWSLETTER  
Frank Robson, 13004 Ivy Dr.  
Beltsville, MD 20705

## Florida

BOW AND SWING  
George Deschambeau  
54 E. Main St., Apopka 32703

CUE CARD, The—K.O. &  
Phyllis Williams, Rt. 1, Box 115  
Titusville 32780

FOOTNOTES  
Florida Clogging Council  
15301 S.W. 82nd Ave.  
Miami 33157

NEWSLETTER—Paul Walker  
11330 Woodsong Loop  
Jacksonville 32225

INTERCOM—Chuck Johnson  
624 Haystack Cir., 92  
Orlando 32808

KEEPIN' POSTED  
Betty Bruce, 1082 Golfside Dr.  
Winter Park 32792

PANHANDLE PRESS, The  
Joy Richardson, 227 Hughes St.  
Ft. Walton Beach 32548

SQUARE DANCE BULLETIN  
Danny Robinson, 1910 Conifer Ct.  
Winter Park 32792

WEST COAST DANCER  
Jack Pierson, Rt. 4, Box 473G  
3307 24th Ave., E.  
Palmetto 33561



WHO, WHAT, WHERE, WHEN  
Boots & George Oglesby  
P.O. Box 592433 AMF  
Miami 33159

## Georgia

CAL-IDA-SCOPE  
Bettye Chambers, 4346 Angie Dr.  
Tucker 30084

DIXIE CRIER—Dale Reckley  
2644 Elm Dr. S.E.  
Marietta 30067

FLOP-EARED MULE  
Shelia Popwell, Box 478  
Hampton 30228

FOOTNOTES—Gene &  
Sylvia Drumm, 1666 Simpson Dr.  
Tucker 30084

IDA NEWS—George B. Babb  
2244 W. Lyle Rd.  
College Park 30337

TOE TAPPIN' TALK  
National Clogging Council  
P.O. Box 234, Chickamauga 30707

## Idaho

FRIENDSHIP NEWS  
J.A. Cunningham, P.O. Box 7011  
Boise 83707

IDA FED TATTLER  
Larry Staack, 3201 N. 39th St.  
Boise 83703

## Illinois

AROUND THE CORNER  
Russ Benson, P.O. Box 128  
South Elgin 60177

CROSSING TRAILS DIRECTORY  
Duanne & Donna Rodgers  
304 Springfield  
Park Forest 60466

MCA NEWSLETTER  
Glenn Erickson, 648 E. Lincoln  
Palatine 60067

SQUARE CHUTE  
Marilyn Vespa, 1116 Wickford Dr.  
Springfield 62704

## Indiana

CHIT CHAT—Gil &  
Janice Lindauer, P.O. Box 731  
Evansville 47705

GRAPEVINE, The—Sally Murphy  
4131 Brown Rd.  
Indianapolis 46226

IDA NEWS—Bud &  
Phyllis Tucker, 829 Westmore Dr.  
Indianapolis 46224

NICDA BULLETIN  
Charles Schultz, Rt. 6, Box 39-1  
Rensselaer 47978

SQUARE 'EM UP TIMES  
Jack & Phyllis Herendeen  
RR 2, Avilla 46710

WESTERN S&R DANCE NEWS  
Elson Erler, 1035 Delaware Ave.  
Ft. Wayne 46805

## Iowa

IOWA S & R/D NEWS  
Jim DeAngelo  
7085 S.E. Bloomfield Rd., #209  
Des Moines 50320

FOUNDATION NEWS  
& VIEWS—2414 Cooley St.  
Cedar Falls 50613

SOO-LAND MIKE  
Evelyn Hall, Rt. 2  
Hinton 51024

SQUARE DANCE CALLER, The  
Evelyn Mangels, 5135 Marquette St.  
Davenport 52806

## Kansas

COUNTRY DANCE AND SONG  
SOCIETY NEWS—John Forbes  
Box 224, Baldwin City 66006

HAPPY TRACKS  
Jim Looney, 1605 Perry  
Wichita 67203

KANSAS R/D NEWSLETTER  
Loren Detwiler, 513 Sixth  
Wakeeney 67622

TRAVEL ON—Larry Ernsting  
1033 Dexter  
Clay Center 67432

## Kentucky

SQUARES & ROUNDS KSDA  
Dave & Susan Wilhem  
5407 Wethe Ct.  
Fern Creek 40291

SQUARE DANCE CALENDAR  
Herman Wurth, 3016 Georgia St.  
Paducah 42001

VIEWS CALLS & CUES  
George Cheatham  
518 Reed Ln.  
Lexington 40503

## Louisiana

FOOTNOTES IN THE ROUND  
Kay & Woody Woodward  
3218 Reisor Rd.  
Shreveport 71118

HOEDOWN HOTLINE  
Richard Matthews, 13642 Dwyer Blvd.  
New Orleans 70129

N.W. LA. ASSN. NEWSLETTER  
Kay White, 2511 Melrose Ave.  
Bossier City 71111

SQUARE 'EM UP  
Bill Barner, 9454 El Cajon Dr.  
Baton Rouge 70815

## Maine

SQUARE READER, The  
Ralph Grover, Box 32, River Road  
Monroe 04951

## Maryland

(See Va. & D.C. listings)

CALLS 'N' CUES  
Babe & Bill Mitchell  
5701 Rayburn Dr.  
Camp Springs 20748

CUES AND TIPS—Fern &  
Jack Mueller, 2811 5th Ave.  
Baltimore 21234

MOUNTAIN DANCERS ASSN.  
NEWSLETTER—Dennis Abe  
Box 283, College Park 20740

NCASDLA NEWSLETTER  
Frank Robson, 13004 Ivy Dr.  
Beltsville 20705

ZIP CODER—Olive May  
Box 1725, Wheaton 20902

## Massachusetts

COUNTRY MUSIC RECORD, The  
(regular columnist)  
Richard E. Wylie, P.O. Box 478  
W. Springfield 01089

NEFFA NEWS  
Elgie Ginsburgh  
309 Washington St.  
Wellesley Hills 02181

NEW ENGLAND SQUARE  
DANCE CALLER  
Ray Aubut, Box 8069  
Lowell 01853



NSSARDA—Hartley & Martha  
Bailey, 26 Wilders Grove Rd.  
Newton Jct., N.H. 03859

QTR-TRN—Russ Tremblay  
Box 949, So. Carver 02366

SEMCA—Robert Nichols  
110 Ewing Ave.  
Stoughton 02072

VERNON'S RECORD REVIEW  
Vernon & Sandy Porter  
106 Parmenter Rd.  
Waltham 02154

WMSARDA CO-OP NEWSLETTER  
Richard Wylie, 94 Mountainview St.  
Chicopee 01020

## Michigan

BATTLE CREEK S & R/D  
Harold Sharp, 471 Morse St.  
Coldwater 49036

LANSING FED NEWSLETTER  
Lloyd Catey  
3462 Doane Hwy., Rt. #2  
Grand Ledge 48837

MICHIGAN SQUARE DANCE  
NEWS—Frank Capon, P.O. Box  
5065, Dearborn 48128

PROMENADE—Lee & Velda  
Swift, 9930 Crabb  
Temperance 48182

ROUNDUP, The—Blaine Stroble  
Rt. 1-1087 Lester Rd.  
Reading 49274

SW MICHIGAN NEWSLETTER  
HI-LITES—Bob Barnes  
14950 So. 24th St.  
Vicksburg 49097

SQUARE 'EM UP  
Kalvin Kohn, 331 Birchwood  
Traverse City 49684

V.P. NEWSLETTER  
P. Saunders, 1414 West Fair  
Marquette 49855

WESTERN MICH. ASSN.  
NEWSLETTER—Don &  
Ellen Tubergen, 921 Mills  
Muskegon 49445

## Minnesota

ROUNDUP, The  
Bill & Bette VanderBie  
12824 Pheasant Run  
Burnsville 55337

## Mississippi

MSRDA NEWSLETTER  
Virginia McGrane  
5600 Keele St., Apt. 2507  
Jackson 39206

## Missouri

FED FACTS—Bill Hoeschele  
4721 Appleton  
Kansas City 64133

NEWSLETTER—Charles Bills  
Rt. 2, Box 37  
Warrenton 63383

SHOW ME DOINS', The  
Kermit Daniel, 2060 So. Hillcrest  
Springfield 65807

SQUARES & CIRCLES  
Jim Vinyard, 887 Gustav Ave.  
St. Louis 63147

WHAT'S DOING?—George Barbre  
Rt. 6, Box 41, Doniphan 63935

## Montana

BIG SKY S/R/D NEWS  
Doug Phillips, 4602 Ironwood St.  
Great Falls 59405

GRAPEVINE—Gerald Larsen  
241 Siewert Lane, Billings 59105

## Nebraska

ROUNDUP NEWSLETTER, The  
Mary Stingley, 7541 Holdrege  
Lincoln 68505

SQUARE DANCE REPORTER  
Harold Bausch, 2120 Jaynes St.  
Fremont 68025

## Nevada

ICC DANCE NOTES  
Wayne Reiley, 1330 Hilltop Rd.  
Reno 89509

SQUARE DANCER—Stan &  
Tiger Kotecki, P.O. Box 14701  
Las Vegas 89114

## New Hampshire

NORTHERN JUNKET  
Ralph Page, 117 Washington St.  
Keene 03431

NSSARDA NEWS—Hartley Bailey  
26 Wilders Grove Rd.  
Newton Junction 03859

## New Jersey

GRAND SQUARE—Doc Tirrell  
3 Churchill Road, Cresskill 07626

PENN JERSEY S & R/D NEWS  
Emma & Chil Zaleski  
404 Princeton Ave.  
Cherry Hill 08002

## New Mexico

GRAND MOUTH  
Grant Wheatley, P.O. Box 1336  
Gallup 87301

SOUTHWEST DANCER  
Vern & Betty Gibbs  
P.O. Box 13, Sandia Park 87047

## New York

CIRCULATOR, The  
Jerry Wilkins, 4000 West Rd.  
Cortland 13045

COORDINATOR, The—Dick &  
Shirley Whyman, Box 27  
Prattsburg 14873

FLADA FLYER—Dave & Dorothy  
Borchard, 316 Hedstrom Dr.  
Eggertsville 14226

HUDSON VALLEY DANCER  
Marie & Stan Shipman  
R.D. 2, Box 281, Middletown 10940

PROMENADER—Bob Dailey  
428 Johnson Rd.  
Bergen 14416

PROMENADER—Bradforas  
& Halley  
115 Roosevelt Ave.  
Massapequa Park 11762

S/R/D SPECIAL EVENTS  
PLANNER—Box 134  
Burlingham 12722

## North Carolina

DANCER, The  
Bob & Doris Bietz  
3607 Lafayette Blvd.  
Norfolk, VA 23513

EASTERN N.C. HOEDOWNER  
Pat McCue, P.O. Box 306  
Havelock 28532

PROMENADE OF NEWS &  
VIEWS—Bobby Abernathy  
2109 Franklan Rd.  
Raleigh 27606

SQUARE DANCE TIPS  
Ken Rollins, P.O. Box 2482  
Shelby 28150

## North Dakota

PRAIRIE SQUARES  
Bernie & Marilyn Anderson  
Box 58, Tower City 58071



## Ohio

AROUND SQUARE DANCING  
Eddie & Denise Powell  
5676 Saranac Dr.  
Columbus 43227

BUCKEYE POLL—Frank &  
Phyl Lenhert, 2844 So. 109th St.  
Toledo 43611

CUES AND TIPS—Paul DeBald  
1287 Lancelot Rd.  
Columbus 43227

LINKED SQUARES—Geri Hopp  
2701 Maitland Ave.  
Cuyahoga Falls 44223

MIAMI VALLEY DANCE NEWS  
Betty French, 5207 Weddington Dr.  
Dayton 45426

PALS NEWSLETTER  
Russ Nichols, 1209 Holgate  
Maumee 43537

SQUARE HI-LITES  
Jim Crouse, 2800 Wells Dr.  
Lima 45804

SQUARE NOTES—Dick Freking  
4296 Runningfawn Dr.  
Cincinnati 45239

TIP TOPICS—Ed Mason  
3147 W. 139th St.  
Cleveland 44111

## Oklahoma

CENTRAL DIST. S/D  
DIRECTORY—Charlie Dye  
1409 S. Howard  
Moore 73060

DISTRICT NEWSLETTER  
Dale Bynum, P.O. Box 67  
Roosevelt 73564

GRAND SQUARE—Brad Bradbury  
10812 S.E. Third  
Midwest City 73130

NEOSDA NEWS  
Box 4584, Donaldson Sta.  
Tulsa 74104

NORTH CENTRAL DIST.  
NEWS—Vic Price  
1701 Fairway Pl.  
Ponca City 74601

NWOK BULLETIN  
Art Wegener, Rt. 6, Box 320  
Enid 73701

OKLAHOMA STATE CALLERS/  
TEACHERS ASSN.  
NEWSLETTER—Wendell Siewert  
2045 Windmill Lane, Enid 73701

SASHAY—Frank &  
Joan Scanlon, 409 Greenwood  
Yukon 73099

SOUTH OKLAHOMA NEWS  
George Metcalf, Rt. 3  
Ada 74820

## Oregon

CALLER, The  
Bill Mayhew, 5498 Villa Dr.  
Klamath Falls 97601

OREGON FEDERATION NEWS  
Crawfords & Scotts, P.O. Box 26  
Malin 97632

## Pennsylvania

ALLEGHANY VALLEY S/D  
FED NEWS  
Dick Minnis, 111 Center St.  
Warren 16365

BUCKS-TRENTON DIST. NEWS  
Mitch Cytacki, 198 Rice Dr.  
Morrisville 19067

CALL-ENDAR, The—Ed Carr  
4725 Millstream Dr.  
Murrysville 15668

CALLERLAB DIRECTION  
John Kaltenthaler  
Box 679, McCauley Ave.  
Pocono Pines 18350

MID-ATLANTIC B 'N' B  
NEWSLETTER  
L. Richard Woodyatt  
P.O. Box 742  
Bethlehem 18016

PASARD NEWS—Rudy &  
Marlene Valente, 2123 Chalfant St.  
Pittsburgh 15221

PEN-DEL FED-FAX  
Roger & Marian Owings  
1511 Lakewood Dr.  
Wilmington, DE 19803

ROUND DANCER—Brian Bassett  
P.O. Box 130A  
Boalsburg 16827

SQUARE & ROUNDS  
Cliff & Dot Kehrle  
1045 N. West End Blvd.  
Quakertown 18951

SVSDA NEWSLETTER  
Ron Zuckerman, P.O. Box 58  
Harrisburg 17108

VILLAGE SQUARE WEEKLY  
CALL BOX  
Cliff & Gussie Irons  
RD 1, Downingtown 19335

YELLOWROCK DIRECTORY  
Jane Youngkin, P.O. Box 1033  
Bethlehem 18016

## Rhode Island

SQUARE DANCER  
Helen Page, 264 Mass. Ave.  
Providence 02905

## South Carolina

CAROLINA CALLER—Carroll &  
Virginia Frick, Rt. 3, Box 100  
Chapin 29036

PIEDMONT ROUNDUP  
Belinda Hinson, Rt. 8, Box 514  
Greer 29651

SOUTH CAROLINA REPORT  
Barbara Harrelson  
419 Hawthorne Rd.  
Lancaster 29720

## South Dakota

HOOLEYANN WHIRL  
Edith Steenberg, 17 3rd St. S.E.  
Watertown 57201

MAVERICK NEWSLETTER, The  
Joyce McGill, 4906 W. Chicago  
Rapid City 57701

## Tennessee

CALLER, The—Bill Crawford  
P.O. Box 18/442, Memphis 38118

CASDA CHATTER  
Mildred O'Neal  
102 Del Rey Ave.  
Chattanooga 37405

DIXIE R/D COUNCIL  
NEWSLETTER—Charles Capon  
1025 N. Highland, Memphis 38122

ETASRDC DANCE DATA  
Dolores Leever, 110 Wilson Ave.  
Clinton 37716



HAPPY TRACKS—Margie Bundy  
P.O. Box 14808, Nashville 37214

KNOXVILLE-OAK RIDGE  
NEWSLETTER—George Leever  
110 Wilson Ave.  
Clinton 37716

TENNE-SQUARE  
P.O. Box 179, Sparta 38583

TENNESSEE SQUARE  
DANCER—Dewey Purkey  
201 Hill St., Athens 37303

## Texas

ALAMO AREA ASSN.  
NEWSLETTER—Gene &  
Diane Armstead, 5931 Forest Mill  
San Antonio 78240

CALENDAR OF S&R DANCES  
Myrtle Moen, 11023 Maple Rock  
Humble 77338

CAMPING SQUARES NEWS  
Lee Adams, 8714 Greiner Dr.  
Houston 77055

DANCER'S HOURGLASS, The  
Bland & Fredregills  
12003 Hillcroft  
Houston 77035

EAST TEXAS NEWSLETTER  
Ralph Durham, P.O. Box 6944  
Tyler 75711

FOOTNOTES—Jerry &  
Elaine Collier, 2634 Robertson Dr.  
Abilene 79606

FOR THE RECORD  
Bill Knecht, 815 Yorkshire  
Pasadena 77503

GTRSDA NEWS—Earl Wardell  
2602 Tanglewood  
Orange 77630

HOUSTON COUNCIL NEWS  
Mike Culver, 10818 Sagewillow  
Houston 77089

LUBBOCK AREA NEWS  
E.A. Hallett, 4607 Kemper  
Lubbock 79416

MAVERICK, The  
Francis Zimmerman  
1229 Valentine  
Killeen 76541

PROMENADE—Jim Autry  
801 Palomino  
Saginaw 76179

RED RIVER VALLEY NEWS  
Arlene Blackburn, P.O. Box 1013  
Archer City 76351

ROUND THE CAPITOL SQUARE  
Kate Gurak, 5005-119 Manor Rd.  
Austin 78723

SINGLE S/D USA INTERCOM  
Nancy McCullough  
2009 Tisinger  
Dallas 75228

S. TEXAS S/R/D NEWS  
John Pickle, 101 Berkshire  
Victoria 77901

SQUARE & ROUND DANCE  
NEWS—Ted Breske  
302 Gaiety Lane, Kirby 78219

SQUARE UP—Ken Legowsky  
Rt. 1, Box 477  
La Feria 78559

SWASDS NEWSLETTER  
Linda Stoker, 2708 Sea Breeze  
El Paso 79936

TEXAS R/D TEACHERS NEWS  
Jim Holeman, 1345 Cheshire Ln.  
Houston 77018

TEXAS CLOGGER—Nancy Biehler  
244 Lockhill, Selma Rd., #1701  
San Antonio 78230

TEXAS ROUND DANCERS  
NEWS—Al Albertson  
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## UPDATES—UPDATES

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# ADVANCED DANCING

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*by Bill Davis, Sunnyvale, California*

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**T**HE TOPIC OF LEVELS and their effect on square dancing gets a lot of discussion these days. Many of the comments take the form of mild or implied indictment of the level "system" that has emerged as a result of the Callerlab lists. Most agree that there was and is no conspiracy to create levels, but many decry the fact of levels and wish they did not exist. My own view is that there are pros and cons to the level system, as is true with most situations we face in daily living.

What are the pros and cons? Are there parallels in other familiar areas? Levels have created a stratification of square dancing that certainly has some annoying aspects. Friends that previously had much in common through square dancing find that they no longer have the same bond when they opt for different levels of dancing. (In most cases they build new bonds, but that does not alter the fact that something was lost.) Some find it undesirable that a peer pressure is created in the minds of a portion of the dance community. The stratification caused by levels tends to make it more difficult to plan and conduct large events because multi-hall facilities are required to offer a full spectrum program — without which it is difficult to attract large-scale participation.

There are other implications and consequences of the fact of levels in square dancing, but what about parallels in other areas — especially recreation — and can those parallels shed any light on the square dancing problem if one exists? I often look to recreational sports for parallels. Many people have a basic famili-

arity with bowling. Are there levels? What, if any, impact do they have? How do participants cope? In bowling there are, of course, a wide range of levels. They are manifest by the average a player carries. It is interesting to me that I have never heard anyone decry the fact that recognizing bowling averages is anathema to bowling. How do bowlers accommodate the fact that all bowlers do not have the same capability, the same degree of involvement, the same interest, etc.? Differing skill factors in bowling is accommodated by having different kinds of leagues and tournaments. There vary from scratch leagues and tournaments to leagues and tournaments that are handicapped in a wide variety of ways. Categories include women only, men only, mixed sex, scratch, handicap, and any combination that a promoter can think of that might be attractive to participants.

How do players and participants react? It is my impression that most people enjoy and take advantage of the fact that a recognition of degrees of involvement allows them to maximize their own personal enjoyment. Most would like to have a higher handicap. Many put in long hours to improve their handicap. Many recognize that they could have a higher handicap, but also recognize that bowling does not have sufficiently high priority in their lives to warrant the time necessary to make significant improvement in handicap. The interesting thing to me is that I do not see any chaffing about stratification due to differing capabilities (read handicaps). There are, nevertheless, individual frustrations. I am



sure that many drop out because their friends become more proficient than they. That could be immaturity or simply a recognition that bowling is not their bag and, hence, their time will be better spent in some other area. Those who continue bowling are probably never totally satisfied with their averages, but I never hear anyone say, "I wish we didn't have averages. Averages are ruining bowling."

### Differing Averages

Since I am not an avid (or even average) bowler, it could be that I just haven't heard all the complaints. On the other hand, it is my impression that bowlers have found it fairly simple to live with differing averages. This difference is surely a factor that causes most to strive to beat an opponent. This creates competition — in most cases, friendly competition. Most do not consider this bad! In many cases bowlers form into teams. Then, in spite of individual ego, there is a strong feeling of team spirit in which one is encouraging a teammate to higher scores on one night and, yet on another night is trying to defeat that same player in head-to-head competition.

Does any of this have relevance to square dancing? Does the inherent competitive characteristic of bowling, being a game, void a valid comparison to square dancing? Some will say yes. I believe, however, that there is a

comparison and that we might gain from recognizing it and accommodating accordingly. Since we seem to be stuck with the fact of levels in square dancing, why not take a positive approach, exploit the possibilities that this allows us in providing programs for all degrees of interest, capabilities, and skill factors? Accentuate the positive! For every friend that succumbs to the lure of square dancing and becomes a higher frequency dancer than you wish to be, try to find a new dancer that can fill the gap. Then you will have ties in many camps. As a parting thought, it is interesting to observe that in the sixties bowling went through a period in which the national average increased significantly due to the fact that people were spending more time at their sport. Many bowled three or four times a week whereas in the previous decade they could afford the time (and expense) for only once or twice a week. I think there is a strong parallel to square dancing. In many ways square dancing is a sport. Many wish to be more competent. At any given time out on the dance floor your square is certainly a team. It is my experience that all on the team want the team to do well. Levels are the result of differing degrees of interest, competence, and capability. Let's use them to our advantage. Other areas of the recreational world do!

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## CONTRA CORNER

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*by Dick Leger, Bristol, Rhode Island*

**T**HE FEATURED DANCE, this month, was written by a Nova Scotian caller by the name of Vern Carmichael. I was up in Maine and a friend of mine liked it so much he wrote it down for me to try out. At one of my weekends last summer in Vermont I did just that and the people loved it. It is not an easy dance to teach or call, so I wouldn't waste too much time setting it up. This is one of those contras that can be set up quickly by lining up the sets in the hall and then having the heads lead to the right and circle four to a line. You are now ready to line up all the lines for spacing and to teach the dance.

This one starts out with everyone having their partners next to them, which in itself is a little different to start with. You should use good judgment as to when to use this contra for several reasons. It does take time to teach and requires excellent reaction by your dancers. I, for one, would make sure that my dancers had the ability and dancing skills to dance to the music before I would attempt this one. As I understand it, Vern Carmichael dedicated this dance to a young lady in his club. When this young lady married a young man in this same club, he wrote the dance and named it after her. It is a sure-fire winner.



## CATHY'S WEDDING

by Vern Carmichael, Dartmouth, Nova Scotia

### Teaching:

Two ladies chain across  
Same two ladies flutterwheel  
Reverse the flutterwheel  
Everybody star thru and pass thru  
Veer left for a weathervane (turn it all the way)  
As a couple wheel around  
Half promenade to the other side  
Right and left thru back

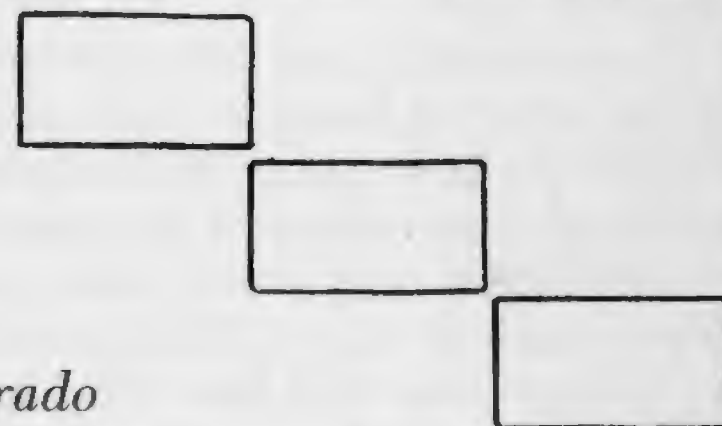
### Calling:

— — — —, — — Two ladies chain  
— — — —, Same two ladies flutterwheel  
— — — —, Reverse the flutterwheel  
— — — —, Everybody — star thru  
— — Pass thru and veer left for a weathervane  
— — — —, And turn it all the way  
— — Wheel around, — Half promenade  
— — — —, — Right and left back  
— — — —, — Two ladies chain, (etc.)

It is important to note to your dancers when doing this dance, that after the star thru and pass thru, there will be dancers facing out at each end of the contra. These dancers would simply face in to the center of their contra lines and wait for the next call where everybody does a star thru again. If they are experienced contra dancers they will probably cross at the ends and wait to join the weathervane. Either way would be okay. I think your dancers will feel it is well worthwhile for at least one walkthru! I should remind you that the weathervane is where the ladies hook right arms in the center of a two-faced line. It would be wise to caution the dancers to keep the line close in so as to have room to turn it around without crashing into the next line. Your choice of music is very important in this dance. Pick something smooth sounding and on the slower side.

# MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



**T**RUE ZEROS WERE DISCUSSED last month. The major point was that true zeros for any particular formation always work. You don't have to worry about whether the girls or men are in sequence or out of sequence. You just call them with the blind faith and sure knowledge that everything is going to come out right. There is a second class of zero modules that takes a lot more knowledge of square dance choreography. These are usually called technical zeros. They are separated from true zeros by the fact that they only work part of the time. You should know at least enough about them to recognize them and to know when they can and can't be used. If this gets a little confusing, stay with me. I've got a solution at the end.

### ZB-ZB (tz)

Star thru  
Pass thru  
Bend the line  
Star thru

### ZL-ZL (tz)

Right and left thru  
Pass thru  
Bend the line

The above two modules are technical zeros. In the ZB-ZB example, the people in the center of the set swap relative places with the people on the outside of the set. The zero starts out with the side couples on the outside and paired with their partners. The couples on the inside are the head men and their opposites. At the end of the zero the head men are on the outside with their partners and the side men are on the inside with their opposites. The same idea applies to the ZL-ZL module. The people that were in the center of the line end up on the ends and the former ends become the centers. Look at the positions of the people in both examples and you will find that they are still in either a zero box or a zero line. Call left allemande and everyone will come back to their partners.

Now add a right and left thru ahead of the technical zero and call it again. The inside people still swap with the outside people and a right and left thru will bring everything back



to a zero box or a zero line. So far, so good! That's pretty much like true zeros. Now go back to the zero box and zero line. From here chain the two ladies. If you called any true zero from here, another two ladies chain would bring you right back to a zero set. Try the technical zeros and see what happens. You will find that the whole relationship of the people in the set changes and you are now several moves away from zero box or a zero line. In other words, the module did not zero out from this particular eight chain thru formation.

As it turns out, technical zeros work only half the time. It has to do with the sequence of the men and women around the set. To explain the whole theory would take many more pages. The main thing you need to remember is that when you invent a zero you should be sure it is either a true zero or that you know when it will or won't work as a technical zero.

If you want to use some technical zeros and do not want to have to understand the whole theory, the best thing to do is to use only ones that work from either a zero box or a zero line and call them only from these specific setups. If you want to take a little more time to study the theory you will find that some technical zeros will work from several other easily recognizable setups as well. I use them mainly in connection with either theme tips or patterns I particularly like. The following examples from zero boxes and zero lines have proven useful. Notice that the labels have an added (tz) to indicate that they are technical zeros.

#### ZB-ZB (tz)

Split two  
Around one to a line  
Star thru

Pass thru  
Centers square thru  
Outsides cloverleaf

#### ZL-ZL (tz)

Star thru  
Dive thru  
Star thru  
Cross trail thru  
Around one to a line

Pass thru  
Tag the line  
Peel off

As an added sidelight, two spin chain thrus are a technical zero. Spin chain the gears from the Plus list is a technical zero. Also, if you get caught at the end of a technical zero that didn't end up where you thought it was going to, just call the same technical zero again and it will zero out.

## ON THE RECORD

### SINGING CALLS



#### COUNTRY AS CAN BE — Lou Mac 146

Key: C      Tempo: 130      Range: HE  
Caller: Larry Letson      LB

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle — allemande corner — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run — tag the line one quarter to the right — wheel and deal — star thru — California twirl — roll to face — swing corner — promenade.

**Comment:** Good instrumental with nice recording qualities. The figure offers a tag the line with danceable moves. Larry does nice job on the vocal. Mainstream figures.

Rating: ☆☆☆☆

#### YOU DON'T KNOW ME — Hoedowner 109

Key: A      Tempo: 128      Range: HB  
Caller: John Reitmajer      LG Sharp

**Synopsis:** (Break) Circle left — men star by right — left allemande — weave ring — do sa do — promenade (Figure) Heads lead right — circle to a line — right and left thru — ladies lead Dixie style — make a wave — boys trade — left swing thru — girls circulate — girls run around a boy — wheel and deal face the pair — swing corner — promenade.

**Comment:** A well-known melody line with a release that is well recorded. Figure's timing is good using a Dixie style, left swing thru and girls run. Majority of the dancers voted favorably.

Rating: ☆☆☆☆

#### HANGIN' AROUND — Blue Star 2197

Key: D      Tempo: 130      Range: HA  
Caller: Marshall Flippo      LA

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Head couples square thru four — right and left thru — do sa do — make a wave — ladies trade — ladies run — tag the line — face to right — wheel and deal — circle half — swing corner — promenade.

**Comment:** A rather different kind of melody line with simple stop time. The figure works very nicely and most callers should be able to handle without problems. The timing on this release is good.

Rating: ☆☆☆☆

Please see **RECORDS**, page 58



# The Making of a Successful Clogging Club

by David R. Spencer, Mobile, Alabama

CLOGGING HAS COME A LONG WAY since its origination in the Appalachian Mountains many years ago and has since separated into two distinct types — traditional clogging and contemporary clogging.

In traditional clogging, dancers are taught steps and the Appalachian square dance movements. In some parts of the country, even today, this form of clogging is called square dancing. Over the years it was taught as a "watch me and copy what I am doing" sort of thing which was passed down from generation to generation. As this method changed and the steps were given names, they were named for the person who showed them or were given names that just seemed to fit what they looked like, such as the chug-a-lug, windmills and chicken shuffles.

Names for these basic movements, that make up hundreds of different steps, have been given through the National Clogging and Hoedown Council and the Clogging Leaders Organization (C.L.O.G.). There is a list of eight basic movements and some supplementary terminology. Having names for these steps made teaching easier and the dancers, after learning these basic movements, could make up new steps and dances.

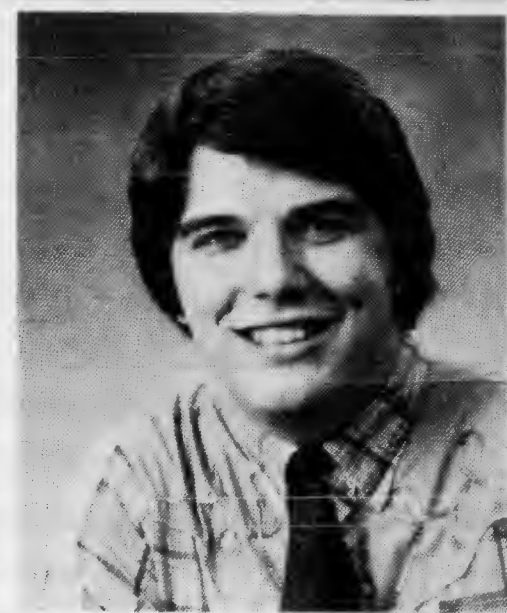
In contemporary clogging we see the future of clogging. Clubs are set up much like a round dance club. In these classes, dancers are taught the basic steps and from easy to intermediate level dances. After graduation from the classes they progress into more difficult steps and routines and learn many additional dances.

The making of a successful clogging club starts with a dedicated instructor and students who are determined. The instructor must have a program adaptable to all levels of students, from the beginners fresh out of class to dancers who have been dancing for years, in addition to the very young dancers as well as the dancers who are well along in years.

As in square and round dancing, different people desire different levels and are happy staying at their level. These people remain members of the club and should never be denied the right to dance under any circumstances. But what about the advanced dancers who pick up everything quickly and want to learn more, more and still more?

It is possible to have a successful club which incorporates both types! I have been using a system for two years that has worked very well for me and for the dancers. First, in my club, I play two solid hours of music, first an easy dance, then an intermediate dance and then an advanced dance. We then repeat the process over and over. This keeps all the dancers happy and they are generally able to dance at least two out of the three. Second, I teach two beginner classes a year as well as workshops to bring the newer dancers up to club level. Third, our club performing team gives exhibitions at area square dance festivals. Finally, I have a traveling performing exhibition team who travels with me to workshops and dances. These dancers are the more advanced dancers who combine traditional and contemporary clogging. This program has been very successful for me and my 200 plus dancers! With minor modifications it should work for any group interested in starting a club.

*David Spencer began clogging in early 1978. Today, he is dancer, teacher and choreographer. His very popular dances are danced from Dallas to Tallahassee and from Mobile to Atlanta. He presently instructs the Sunshine Cloggers of Seaside, Pensacola, Florida, and is pleased to share his techniques with others.*





# TAKE A GOOD LOOK

a feature for dancers

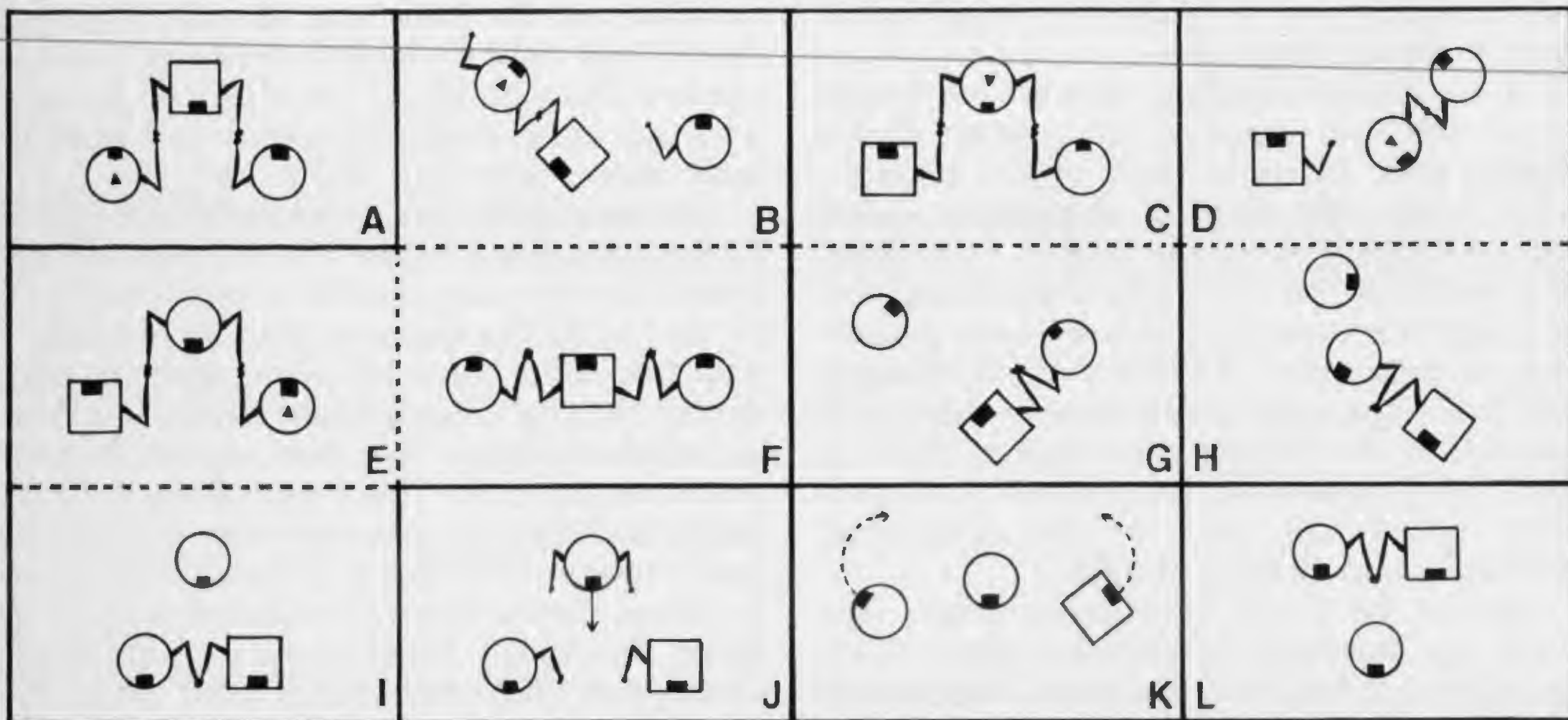


JOE

BARBARA



APD GIVES WAY  
TO DANCING  
BY DEFINITION



JOE: Perhaps your caller has talked to you in recent years about All Position Dancing which, to us, means being able to dance most movements from any position in a square.

BARBARA: Now our caller is singing a different tune. He's been referring to dancing by definition and encouraging us to read *The Basic and Mainstream Handbooks* and note that if we follow the definitions, we would be dealing with ends, centers, in-facers, out-facers, etc., and not with a man's part or a lady's part — for the most part.

JOE: Frankly it's intriguing — as long as our caller allows us to realize that we still are ladies and gentlemen, men and women.

BARBARA: Here are a couple of examples. Check your definition of swing thru and see that the starting formation includes an ocean wave. Here is an ocean wave of three dancers, which might be accomplished by having the head ladies chain three quarters. Side men courtesy turn them, roll away with a half sashay (setup for F). If the men do a U turn back at this point, you have the setup for (A).

JOE: To swing thru from this setup, follow the definition. Turn by the right hand half (B) to a new three hand wave (C). Then, without stopping, those who can turn by the left (D) halfway, to end in a three hand wave (E).

BARBARA: Now look at the definition of wheel and deal (40). Here's an instance where the starting formation is listed as line(s) of four facing in the same direction. Our caller, in an experimental workshop, tried it with a line of three (F) facing in the same direction. He directed the right hand couple to remain as a couple (G) and start the action (H), as the lone lady moved forward and around to end the movement standing behind the couple (I). From this point, he called centers in (J) which put us in a three-person line once again and he also (from I) called a zoom (K) that ended with a couple standing behind the single individual (L).

JOE: Whether the latter example was "legal" or not, based on the definition it is a cinch that there will be many things tried out in the coming months.



## A GRADUATION CEREMONY

**J**UNE IS TRADITIONALLY the month for graduations, be it from school or from other organizations. Square dance classes, too, fit into this time frame, although undoubtedly graduations occur during other months of the calendar. Over the years SQUARE DANCING Magazine has presented any number of graduation ceremonies — those that are simple, those which require considerable preparation, some with a humorous theme, others with a more serious vein. Check your back issues of the magazine for ideas.

Here is still another ceremony. This one is reprinted in part from the pages of the recent Caller/Teacher Manual, published by this Society. You are welcome to use it verbatim or to adapt it as it best suits your class needs.

☆☆☆

At each of the four sides of the hall — representing the four positions in the square — selected, experienced dancers will be stationed, ready to recite a few thoughts.

The class members will make a journey to each of these positions. As they arrive, the experienced dancer in that location will light a candle and then give a brief message (as follows).

**First Position:** This is the light of Accomplishment. We have been together over these past months becoming acquainted with the Folk Dance of America. In its contemporary form, it is a part of our heritage — our traditional dance. Where, just 41 weeks ago many of us were virtually unaware of which is our left foot and which is our right, tonight we recognize the fact that we not only know the 68 basics, evidence that we can square dance, but that we are indeed square dancers, sharing in the activities and responsibilities of the group but also able to move smoothly to the

music and to follow those rules our teacher has set out for us. You will now travel on in your journey to the number two spot in your square.

**Second Position:** This is the light of Patience and Understanding. During the time we have spent together, we have learned that not everyone learns at the same rate of speed, that some of us catch on to instructions more rapidly than others. We have learned the gift of patience. But, every bit as important as being patient with others, we have learned to be patient with ourselves. We have been taught that to make a mistake while dancing is human and that our responsibility has been to realize what we did incorrectly and to try to avoid making the same mistake a second time. Worry about the error causes us to make other errors and we can only do our best. This has been a big lesson. You will now move on to position number three.

### Friendship!

**Third Position:** Friendship! That's what the light from this candle signifies. Can you remember back to that first night when you knew no one in the room? Now as you look around, you see many friends. This is one of the brightest lights in your experience as a square dancer. The friends you make will add much to your life and your friendship will add much to theirs. It has been said that square dancing is like a brick wall. Square dancers are the bricks and square dancing is the mortar that holds them together. Now move on to the final spot in your journey.

**Fourth Position:** This is the light of Joy. May you cherish it forever. Joy is the satisfaction that comes with being a part of this wholesome activity, of sharing fun with friends. Think of the word "fun." It's a three letter



## The WALKTHRU

word with U (you) in the middle. Perhaps during these past months together you've come to realize that one of the prime treasures square dancing has to offer is joy. Always help keep this candle bright. I now send you to

your "home" in the square where this journey started.

Home: Congratulations on making this journey with us. You are a square dancer and as such it is your privilege to bring others into this activity. The same joys, friendliness and fun that greeted you are available to them. (At this point diplomas may be handed out.)

Get to Know these Organizations:  
the spotlight is on

# The National S/D Convention

*by Dave Senko, Daingerfield, Texas*

**W**ITH THE 32ND NATIONAL Square Dance Convention about to open its doors the end of this month, this seems an appropriate time to look at the Executive Committee which guides these annual events. We continue with Dave Senko's compilation of organization background. This time much of the material has been garnered from *National Squares Magazine*, the publication of the National Convention.

The National Square Dance Convention Executive Committee is the organization that sponsors and guides the annual National Convention. The group is composed of all past General Chairmen of Conventions who are still active and have not missed two or more consecutive Conventions without good cause.

### **Source of Operating Funds**

The operating funds of the Executive Committee are derived from \$1.00 of each Convention registration. These funds are used by the Committee to supervise coming Conventions, award future Conventions and pay the expenses of providing certain portions of each Convention such as the square and round dance seminars and the organizational round table exhibits. The Executive Committee members and their wives receive their air coach fare to attend pre-Convention meetings and advisory visits. At Convention time, the members pay all of their own expenses.

The complete Executive Committee meets twice a year. In addition the advisor and assistant advisor to any Convention city meet

with the hosting organization at least every two months.

The continental United States is divided geographically into areas and each member of the Executive Committee is assigned one of these areas as advisor. Each member is responsible for assisting cities in his assigned area which might be considering hosting a future Convention. Conventions are awarded to a square dance organization in an area and not to a convention bureau or chamber of commerce. The process of deciding on a location is very thorough and comprehensive. Complete information on how to apply for a bid for a National Convention may be obtained by contacting any member of the Executive Committee. Locations are awarded a National Convention bid four years prior to the year in which the Convention will be held.

When Convention locations are chosen, the sponsoring organization must present a plan for the use of any surplus funds for the benefit of square dancing in their area. Since each sponsoring organization takes full responsibility for the financial success of its Convention, it receives all income with the exception of the \$1.00 per registration which goes to the Executive Committee. It is the responsibility of the dancers in that area to see that this plan is carried out.

If you are interested in further information about the Executive Committee, watch for any of the members in Louisville this month. They'll be happy to talk with you.



# Guidelines for NEW DANCERS

The WALKTHRU

*from the Minnesota Square Dance Callers Association*

**T**HE FOLLOWING IS A CAPSULE section of an article in *The Roundup*, official publication of the Square Dance Federation of Minnesota, Inc. It contains helpful suggestions for new dancers to remember as they go forth into the square dance world this summer. It should also be noted by experienced dancers, who can be of help to those about to try their square dance wings.

**Dance at Other Clubs:** Your club needs your support and there should always be a special place for the club where you learned to dance, but you are missing one of the great things about square dancing if you only dance with your home club.

**Dance to Other Callers:** During your lessons you tuned in to the caller who taught you and you will always have a special place for him. Every caller has a different style and that's also part of the fun.

**Don't Dance in the Back of the Hall:** The tendency for the newer dancer is to hide in the back where he thinks the caller can't see his square break down. A good caller watches the whole floor, including the back. There also may be a sound problem there. Don't be afraid to take your turn dancing in front.

**Don't Dance Just With Other New Dancers:** Sometimes an outreached hand from a more experienced dancer is all your square needs to keep going. Everyone dancing today was a new dancer at one time and can remember how it felt.

**Touch Hands After Every Move:** Establish your position by touching hands at the end of each move . . . If you are lost, at least you will know you have company.

**Keep Dancing This Summer:** To make all this new information you have jammed in your head become second nature, it's important to practice, practice, practice.

**Be Aware of Your Dancing Level:** Look for dances advertised at the level you know.

**Don't Be in a Hurry to Dance Other Levels:** The level you dance has nothing to do with how good a dancer you are. It has to do with how much time you have to devote to the

hobby. You may never choose to move to another level and that's fine. Don't make a choice until you have danced Mainstream for at least one full year after graduation. Don't let anyone else rush you!

**Don't Take Square Dancing Too Seriously:** Square dancing is for fun. The odds are pretty good that someone is going to make a mistake (once in a while even a caller makes one).

Don't worry about whose fault it was. It doesn't matter. Regroup and keep smiling.

Finally: Jump right up when the music starts; get in the first open square; introduce yourself; smile and have fun. Thank everyone when the tip is over. While taking a break, make sure the round dancers can hear their cuer.

## BADGE OF THE MONTH



Two years ago a class which was soon to become a new club graduated at the Bethany Christian Church in El Paso, Texas. Because the lessons had been held on Sunday evenings, the members decided on the name, Sunday Night Live.

The club continues to meet on the second and fourth Sundays, dancing at the Mainstream level with a workshop tip on the Quarterlies and Plus movements.

Milt Roberts, club caller, patterned the badge after a television set (and the play on words of the well-known television show, Saturday Night Live). The badge has a brown frame with the club and member's name set on a white screen. Raised dials are on one side of the set.



# BUILDING BLOCKS of ROUND DANCING

## Master the Timing of the Waltz and Two-Step

by Kaye Anderson, Jackson, Missouri

**T**HERE ARE FOLKS WHO CLAIM that they cannot round dance because it is just too complicated. Granted, round dancing can be complex because it requires that dancers synchronize their steps with music *and* their partner. However, it is a mistake to believe that it is too complicated to be learned. The

trick is to have a thorough understanding of the building blocks of dancing. Essentially round dancing is composed of two building blocks: timing and single-action basics. This article addresses timing in depth and a subsequent article will discuss the single-action basics.

### WALTZ TIMING

Timing in the waltz rhythm consists of three regular beats, so if you can count to three, you can master it! Count — or better yet, clap as you count at regular intervals:  
**one-two-three-one-two-three-one-two-three**

Now the waltz rhythm has an emphasized first beat, so clap in a loud-soft-soft pattern and you will get the feel for the waltz rhythm:  
**ONE-two-three; ONE-two-three; ONE-two-three**

The semi-colons between the threes and ones mean nothing insofar as the pace of the beats you have been clapping. They merely indicate a measure of music. As you can see, waltz music has three beats to each measure. Each waltz figure takes one measure (three beats) or a combination of measures to accomplish. Most waltz figures are built by doing a step on *each* and *every* beat, thus, you would have the following pattern:

**STEP-step-step; STEP-step-step; STEP-step-step**

**ONE-two-three; ONE-two-three; ONE-two-three**

A few waltz figures take steps on just the first beat (such as the dip) so that you “hold” (make no action) on the second and third beats. Thus, you get this pattern:

**STEP-hold-hold, etc.; ONE-two-three, etc.**

And there are a few figures which require steps on the first two beats (such as the apart-point) so that you hold only on the third beat:

**STEP-step-hold, etc.; ONE-two-three, etc.**

Also, at the beginning of a dance you often “hold” for an entire measure or more.

Now a waltz dance is composed of a string of these patterns. It corresponds to the music the composer wrote. An example is the “Tips of My Fingers,” choreographed by Eddie and Audrey Palmquist. Each measure is described three ways: by the cue words for the figures, by the steps or holds and by the one-two-three timing.

Figure 1. Example of Waltz Timing.

### TIPS OF MY FINGERS

#### INTRODUCTION (4 measures)

cues:	(1) <b>Wait;</b>	(2) <b>Wait;</b>	(3) <b>Apart-Point;</b>	(4) <b>Together-Touch;</b>
steps:	HOLD-hold-hold;	HOLD-hold-hold;	STEP-step-hold;	STEP-step-hold;
timing:	ONE-two-three;	ONE-two-three;	ONE-two-three;	ONE-two-three;



## PART A (8 measures)

cues:	(1) <b>Waltz-Away;</b>	(2) <b>Twinkle-Thru;</b>	(3) <b>Twinkle-Thru;</b>	(4) <b>Thru-Side-Close;</b>
steps:	STEP-step-step;	STEP-step-step;	STEP-step-step;	STEP-step-step;
timing:	ONE-two-three;	ONE-two-three;	ONE-two-three;	ONE-two-three;
cues:	(5) <b>Left-Turning-Box;;;;</b>	(6)	(7)	(8)
steps:	STEP-step-step;	STEP-step-step;	STEP-step-step;	STEP-step-step;
timing:	ONE-two-three;	ONE-two-three;	ONE-two-three;	ONE-two-three;

## PART B (8 measures)

cues:	(1) <b>Balance Left and Right;;</b>	(2)	(3) <b>Twirl/Vine;</b>	(4) <b>Thru-Side-Close;</b>
steps:	STEP-step-step;	STEP-step-step;	STEP-step-step;	STEP-step-step;
timing:	ONE-two-three;	ONE-two-three;	ONE-two-three;	ONE-two-three;
cues:	(5) <b>Dip;</b>	(6) <b>Maneuver;</b>	(7) <b>Two-Right-Turns;;</b>	(8)
steps:	STEP-hold-hold;	STEP-step-step;	STEP-step-step;	STEP-step-step;
timing:	ONE-two-three;	ONE-two-three;	ONE-two-three;	ONE-two-three;

## INTERLUDE (4 measures)

cues:	(1) <b>Balance Left and Right;;</b>	(2)	(3) <b>Twirl/Vine;</b>	(4) <b>Thru-Side-Close;</b>
steps:	STEP-step-step;	STEP-step-step;	STEP-step-step;	STEP-step-step;
timing:	ONE-two-three;	ONE-two-three;	ONE-two-three;	ONE-two-three;

## ENDING (1 measure)

cues:	(1) <b>Apart-Point;</b>
steps:	STEP-step-hold;
timing:	ONE-two-three;

Dance Sequence: Introduction—A—A—B—B—Interlude  
A—A—B—B—Interlude—Ending

## TWO-STEP TIMING

Two-step dances are built on music written with four beats to the measure, so to do a two-step dance you'll have to be able to count to four! Characteristic two-step figures have a **step-step-step-hold; etc., one-two-three-four; etc.,** pattern, which dancers often call *quick-quick-slow*. This is the pattern of steps for one-measure figures such as push-away-3, together-3, and together-2-turn, as well as for two measure figures (quick-quick-slow; quick-quick-slow;) such as two-forward-two-steps, full-box and hitch-6.

Dancing the two-step would probably be relatively uncomplicated if this regular two-step pattern occurred throughout the dance, but that doesn't happen in most dances.

Instead, the characteristic two-step pattern is combined with two other patterns some call one-step patterns. One such pattern has a step on *each* and *every* beat of the measure: **step-step-step-step; etc., one-two-three-four; etc.,** and is generally referred to as the *quick-quick-quick* pattern. An example of a figure in this pattern is the side-close-side-close. The other pattern has steps on the first and third beats of each measure: **step-hold-step-hold; etc., one-two-three-four; etc.** and is generally referred to as the *slow-slow* pattern. Examples of figures using this pattern are walk-2, side-through, twirl-2 and apart-point.

### Use This Example

A two-step dance is thus composed of the



patterns “quick-quick-slow;” “quick-quick-quick-quick;” and “slow-slow” and as in the waltz, often there is a measure or two to wait or “hold” at the beginning of a dance. For example, see “Frenchy Brown,” choreo-

graphed by Harv and Marge Tetzlaff. It is described by the cues, steps and timing for each measure. As in the waltz, you must account for each and every beat of each measure either by taking a step or by holding.

Figure 2. Example of Two-Step Timing.

## FRENCHY BROWN

### INTRODUCTION (4 measures)

cues:	(1) <b>Wait;</b>	(2) <b>Wait;</b>	(3) <b>Apart-Cross Point;</b>	(4) <b>Together-Touch;</b>
steps:	HOLD-hold-hold-hold;	HOLD-hold-hold-hold;	STEP-hold-step-hold;	STEP-hold-step-hold;
timing:	ONE-two-three-four;	ONE-two-three-four;	SS;*	SS;

### PART A (8 measures)

cues:	(1) <b>Two Forward Two-Steps;;</b>	(2) <b>Two Forward Two-Steps;;</b>	(3) <b>Full Box;;</b>	(4) <b>Full Box;;</b>
steps:	STEP-step-step-hold;	STEP-step-step-hold;	STEP-step-step-hold;	STEP-step-step-hold;
timing:	QQS;*	QQS;	QQS;	QQS;
cues:	(5) <b>Push-Away-3 (clap);</b>	(6) <b>Together-2-Turn;**</b>	(7) <b>Push-Away-3 (clap);</b>	(8) <b>Together-3;</b>
steps:	STEP-step-step-hold;	STEP-step-step-hold;	STEP-step-step-hold;	STEP-step-step-hold;
timing:	QQS;	QQS;	QQS;	QQS;

### PART B (8 measures)

cues:	(1) <b>Side-Close-Side-Close;</b>	(2) <b>Side-Thru;</b>	(3) <b>Side-Close-Side-Close;</b>	(4) <b>Side-Thru;</b>
steps:	STEP-step-step-step;	STEP-hold-step-hold;	STEP-step-step-step;	STEP-hold-step-hold;
timing:	QQQQ;*	SS;	QQQQ;	SS;
cues:	(5) <b>Hitch-6;;</b>	(6) <b>Hitch-6;;</b>	(7) <b>Walk-4;;</b>	(8) <b>Walk-4;;</b>
steps:	STEP-step-step-hold;	STEP-step-step-hold;	STEP-hold-step-hold;	STEP-hold-step-hold;
timing:	QQS;	QQS;	SS;	SS;

### ENDING (4 measures)

cues:	(1) <b>Two Forward Two-Steps;;</b>	(2) <b>Two Forward Two-Steps;;</b>	(3) <b>Twirl-2;</b>	(4) <b>Apart-Point;</b>
steps:	STEP-step-step-hold;	STEP-step-step-hold;	STEP-hold-step-hold;	STEP-hold-step-hold;
timing:	QQS;	QQS;	SS;	SS;

Dance Sequence: Introduction—A—A—B—B  
A—A—B—B  
A—A— Ending

\*SS means Slow-Slow; QQS means Quick-Quick-Slow; an QQQQ means Quick-Quick-Quick-Quick.

\*\*In some circles dancers do “Together-3-Turn” for this measure, with the turn being a “hop” step. The pattern thus is QQQQ and the figure differs only for the woman who turns *left-face* in “Together-2-Turn” and *right-face* in “Together-3-Turn.” In either case, the dancers both begin on the *regular lead foot* (left foot for the man and right foot for the woman) as they move *apart* and both dancers begin with the *opposite lead foot* as they move together.

Mastering the timing of these two rhythms will improve your dancing one hundred percent. As a matter of fact, great dancers are characterized by their ability to “feel” and “flow” with the music. All dancers make mistakes sometimes on the figures, but if you have mastered the rhythm, you will easily be

able to regain the dance sequence, and generally no one will have noticed the slip. In contrast, dancing out of rhythm sticks out like a sore thumb, so take your counting to heart. All dancers can count to three or four! Mastering this building block is half the battle in learning to round dance.





*Chick and Mary Gray, Scottsdale, Arizona*

**A** LITTLE WIFELY NUDGING 13 years ago opened the door to round dancing involvement and satisfaction for Chick and Mary Gray and today they have few open calendar dates as their growing popularity follows them into their fifth year as round dance leaders. They regularly teach two weekly classes of easy and intermediate level and cue for the Checkmates Square Dance Club in Mesa. On the 10th of this month you'll find them featured at the 34th Annual Prescott Festival; later this month they'll be leading the rounds on an 11-day cruise to Alaska. Members of Roundalab and the State Teachers Association of Round Dancing (STAR), next April Chick and Mary will be chairing the 1984 STAR Ball.

Measuring their enthusiasm it's hard to be-

lieve that in the beginning, when Mary suggested square dance classes, Chick didn't like the idea, didn't want to go and did his very best to find reasons why they shouldn't go. However, Mary's persuasion was not weakly and she kept pushing. Chick finally gave in and today jokingly recalls, "Well, it was either classes or starched underwear!"

Bitten by the square dance bug, as members of the Bucks and Bows, it was onward and upward through round dance lessons, and for Chick, a slight "attitude adjustment." Soon, they started the Thunderbird's Square Dance Club and it was there that the Grays got their first taste of cueing. Later on, they became members of the Scottsdale Round Dance Club, began cueing for the Checkmates Square Dance Club and taught round dancing to residents of the Casa Fiesta Trailer Park in Arizona.

Their involvement is motivated by the social interaction and satisfaction which Chick says they get from watching the progress of their beginning dancers. "We're as happy for them as they are for themselves because some may never have danced a step in their life." The Gray's philosophy is straightforward. They'll tell you, "We focus on teaching by example, with strong instruction in the round dance basics."

## *Traditional Treasury*

*By Ed Butenhof, Rochester, New York*

**A**S THOSE OF YOU who are regular readers know, I am attracted to dances which feature unusual formations. They add obvious variety to a program and, for this reason, I always use a circle dance in my programs. One I'd like to describe involves three people in a group rather than the usual two. If you have a group with extra women, each man can have two ladies (one on each side) but it doesn't have to be that way. The formation is a large circle around the hall with trios facing each other like spokes in a wheel. That is, they face *around* the circle, not in and out. The idea, as in other circle dances (or contras), is to dance

with the group facing and then move on to dance with other groups, one at a time.

Some people think of 19th century dancing as staid and stiff, but the following dance proves that this was not necessarily so. It must have been quite popular since it appears in many of the dance books of the mid-1800's. One author (Hillgrove, 1863) found it necessary to caution readers against excess enthusiasm. "Rude dancers move hastily off with a gallop, sometimes passing more than half the length of a ballroom, and at crowded halls are often unable to find the places they left. When properly danced, it is a very social dance."



## RUSTIC REEL

**Music:** Hillgrove recommends 6/8 time 24 bars but any reel or jig is usable.

— — — —, **Center and right opposite slide right**

— — — —, **Slide back**

Each gent takes the opposite lady on his right hand and chassey (slides) to the right across the room and back (16 counts).

— — — —, **Center and left opposite slide left**

— — — —, **Slide back**

Take the other lady and chassey to the left in the same manner, and back (16 counts).

— — — —, **All forward and back**

— — — —, **Forward again and pass thru to the next** (16 counts)

Repeat until the Master of Ceremonies (caller) thinks it's proper to stop.

The sliding can be great fun especially when the men just pass nose-to-nose on the way to switching sides. Since 32 bar tunes are more readily available than 24 bar tunes, you might want to add another 16 counts somewhere. I've done it this way:

— — — —, **Center and right opposite slide right**

— — — —, **Slide back**

— — — —, **Center and left opposite slide left**

— — — —, **Slide back**

— — — —, **Centers with two on right make a three hand, right hand star**

— — — —, **Centers with two on left make a three hand left hand star**

Again, centers must pass nose-to-nose as they switch sides and change stars.

— — — —, **Threes go forward and back**

— — — —, **Pass thru to next**

— — — —, **Center and right opposite slide right**

Speaking of "different" formations reminds me of a dance sent from Colorado. I've done several versions of this dance over the years.

## THE H DANCE

by Al Scheer, Littleton, CO

— — — —, **Couple one take a swing**

— — — —, **Go down the center and split the ring** (around one to a line of four)

— — — —, **Forward four and four go back**

— — — —, **Forward again and stand there pat**

(There's your H, the line of four standing between the side couples and connecting them.)

— — — —, **Side couples right and left thru** (just as though the line wasn't there)

— — — —, **Right and left back**

— — — —, **Chain the ladies right thru the middle**

(The lines arch in the center to provide a narrow path for the chaining ladies.)

— — — —, **Chain them back**

— — — —, **Line of four make a right hand star**

— — — —, **Find the corner allemande left, partner swing**

— — — —, **Promenade**

— — — —, — — — —

— — — —, **Couple two take a swing** (etc., etc.)

The above dance is written as if it were phrased but it doesn't have to be. Have fun with it.

# EXPERIMENTAL NOTES

*Compiled by Ray Rose, Van Nuys, California*

**PICK AND ROLL:** From a general line/wave: Centers run and roll; new centers trade and roll.

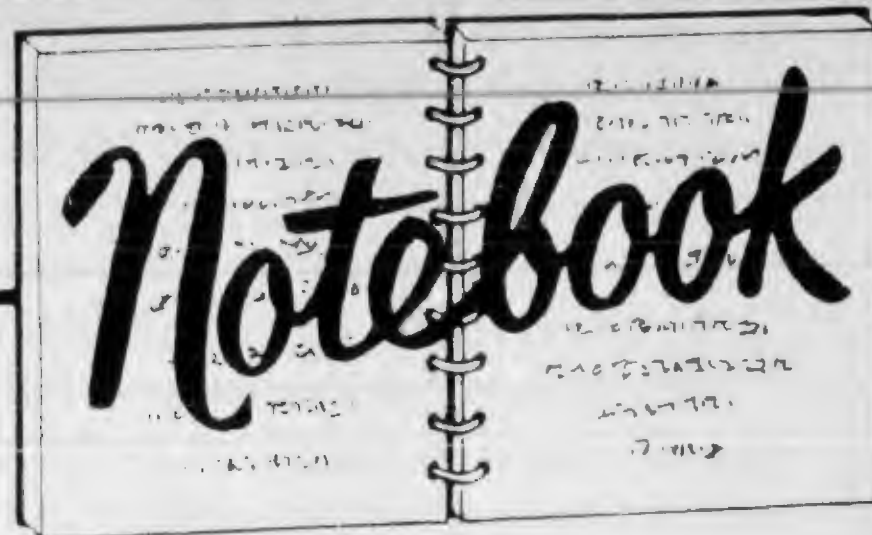
From a static square: **Heads square thru . . . swing thru . . . Pick and Roll . . . Dixie style to an ocean wave . . . men trade . . . allemande left.**

**SPIN CHAIN AND MESH THE GEARS:** From parallel waves: Ends turn centers a half; new centers cast three-quarters as ends turn back; very centers trade; turn outside stars one-quarter; very centers trade; turn outside stars one-quarter; very centers trade; turn outside stars one-quarter; very centers trade; centers cast three-quarters as others spread and turn back. (Equals swing thru double).

From a static square: **Heads square thru . . . step to a wave . . . Spin Chain and Mesh the Gears . . . men circulate . . . recycle . . . right and left thru . . . pass thru . . . trade by . . . allemande left.**



# The CALLERS



## Calling Fees

by Bill Peters, San Jose, California

*In a soon-to-be-published book on the business-side of calling, veteran caller, coach and author, Bill Peters, devotes considerable space to an all-important topic. Here is the first of two installments taken from his new book.*

**T**HE LIFEblood OF ANY BUSINESS is profits. When a business earns profits it prospers — and when it fails to earn profits, it dies. The lifeblood of a square dance caller's business is the net profit he ultimately derives from his calling fees and every caller, sooner or later, has to make some very critical decisions about the amount of his fees, and also about the way in which his fees are computed.

In many cases, the way in which a caller's fees are computed will depend upon whether he markets his services as an independent contractor, or as a self-employed entrepreneur. As a contractor, a caller works for others, i.e., he sells his services — for a previously agreed upon fee — to those who sponsor his dances. As an entrepreneur, a caller works strictly for himself; he is totally self-employed. In such situations, a caller sponsors his own dances and his fees are computed by subtracting the total cost of each dance from the total amount of money that comes in at the door.

Most square dances — and this includes beginner classes, workshops, club dances, festivals, etc. — are sponsored by dancer-operated square dance clubs, dancer associations, or sometimes by the owner(s) and/or operator(s) of a commercial square dance hall. In such cases, the sponsors have elected to assume total responsibility for the operation and administration of a particular dance or series of dances. Such sponsors are, in addition, also responsible for hiring the caller. And when, in this fashion, a caller agrees to contract his services to the sponsors of a particular square dance event, his profits are affected not only by the actual dollar amount of his fee schedule, but also by the way in which that schedule has been structured. When he works for others, a caller's fees are typically computed in one of two ways: On a flat-rate basis or on a percentage basis.

**FLAT-RATE FEES:** Every businessman expects to earn a fair and reasonable profit from his business and he will, therefore, make certain that a nominal profit margin is built into the final selling price he establishes for each of the products or services he sells. Flat-rate calling fees are established in much the same way. When determining a flat-rate fee, a caller must not only place a specific dollar value on both his time and his talent, he also needs to consider the actual out-of-pocket expenses he will incur in order to call the particular



dance or dances he has been engaged to call. Such expenses can include gasoline, air fares, car rentals, meals, accommodations, etc., and, since such costs are almost always variable — and since they may drastically change between the time he is hired and the time he actually calls the dance — many callers, when quoting a flat-rate fee, make it a practice to always add the term “plus expenses” to the dollar amount of the calling fee itself.

When a caller works for a flat-rate fee he needs to also be aware that such fees usually tend to stabilize over the years and that there probably exists in his own area a more or less standard and generally accepted “going rate” for just about any type or kind of calling engagement that he is qualified to handle. It is also a fact that while it is important for every caller to be aware of the going rates in his own area, he isn’t necessarily constrained or limited by them. Some callers, indeed, are able to significantly increase their flat-rate fees based on their demonstrated personal popularity at the box office.

In many ways a square dance caller functions as a performing artist and, like other public performers (artists, singers, musicians, dancers and the like), his financial success is very often strongly related to his personal draw at the box office, i.e., upon his ability to regularly attract ticket-buying dancers to his performance. A caller who can count on his ability to always fill the hall, or a caller who has demonstrated that he is consistently able to attract large crowds to his dances, has traditionally been able to command a fee that is significantly higher than the going rate. This is obviously of little or no concern to a brand new caller whose box office draw, in the early stages of his career, is practically nonexistent. As a rule, new callers are primarily interested in logging as much make time as possible and they will, in fact, often set their fees somewhat lower than the going rate because they tend to regard both the experience and the exposure they get from their dances to be well worth the sacrifice. An experienced caller, on the other hand, has a somewhat different problem. He needs (1) to evaluate his personal worth at the box office, and (2) to decide how best to incorporate that worth into his calling fees. Such decisions are obviously important to a working square dance caller and they are — just as obviously — very difficult for him to make. For it is also a fact that when a caller charges a fee that is higher than the fees charged by most other callers, he is, in effect, claiming that the quality of his product is measurably better than the quality of the products offered by his business competitors. There is, of course, nothing wrong with this and it happens in the commercial business world all the time. It does, however, automatically place a very real burden on the shoulders of a caller who regularly sets his fees higher than the area average, for that caller must then be able to deliver what he promises or implies. He must, in other words, be able to justify his higher-than-average fees by attracting higher-than-average crowds to his dances.

**PERCENTAGE FEES:** The easiest way for a caller to insure that his box office draw will be realistically reflected in his calling fees is for him to connect the amount of his fee to the receipts of the dance. This is usually accomplished by establishing a fee rate that is computed as a percentage of the “gate” or income of the dance. When calling fees are based on a percentage rate, they may take one of several forms:



1. **Straight Percentage:** A straight percentage fee rate means that the caller's fee will be computed at a stipulated percentage of the total gross receipts at the box office. In such cases, a caller agrees to divide — according to a previously agreed-upon percentage rate — the total receipts of the dance with the dance's sponsors. In such an arrangement, there are no minimum fees, expense allowances, or other considerations. Each party is expected to pay their own expenses out of their own share of the gate. The caller, in effect, gambles that his box office draw and the rate of his percentage will produce enough income to both reimburse him for his expenses and to also pay him an appropriate profit. In such an arrangement, the sponsors of the dance similarly gamble that the caller's box office draw and their share of the receipts will do the same for them.

2. **Conditioned Percentage:** Sometimes the sponsors of a dance will hedge their bet by insisting that the caller's percentage of the gate be based, not on the gross receipts of the dance, but rather, on the net — that is, on the amount of money that remains after all of the dance's other expenses (hall rent, advertising, refreshments, decorations, etc.) have been deducted from the actual money taken in at the door. In such instances, a sponsor will usually be more apt to agree to pay a caller a higher percentage rate than they would ordinarily allow. It is, of course, possible for a caller to sometimes similarly hedge *his* bet. This is typically accomplished by including a stipulated flat-rate guarantee as a primary provision of the calling contract. The usual agreement in such cases is for a caller to be paid either a stipulated flat-rate fee *or* a stipulated percentage of the gate — whichever is the higher amount. In such contracts, out-of-pocket or other travel expenses may or may not be included as an additional guarantee, and a caller's percentage rate may be based on either the gross receipts at the door, or on the net moneys remaining after expenses.

It should also be noted that not all dances are sponsored by dancer groups or by commercial hall operators. Caller-sponsored classes and workshops have become very common in recent years and even some large festivals are, these days, totally caller-sponsored. In such situations an individual caller — or sometimes a partnership of two or more callers — will personally operate and administer some or all of the dances they call — which is to say that a caller as the independent sponsor of a dance undertakes the responsibility for its entire operation. He hires and even sometimes decorates the hall; he writes and pays for the advertising; he sees that tickets are printed and sold; he provides the refreshments — and he also, of course, calls the dance. A caller's profit, in such cases, is determined by how much money comes in at the door. If the amount exceeds the actual cost of putting on the dance, he earns a profit; if the amount is less, he sustains a loss. A caller who, in this manner, operates his own dance(s), may be said to be working on a straight percentage basis — in this case, for 100% of the gate!

*Next month the Callers Notebook will feature more on the business-side of calling by Bill Peters. Incidentally, Bill is currently involved in editing more than a dozen years of the Callers Textbook and Notebook into a single volume.*





## COORDINATE

**L**IKE THE BALANCE OF THE PLUS Basics, the definition of Coordinate has now been approved by Callerlab. Here is the definition as it stands out of committee following the 1983 Callerlab Convention.

By checking the definition and the styling notes, let's start from a column (1) and by utilizing diagrams along with the photographs, note the traffic pattern of Coordinate. Check with the first diagram (2) just who will be turning whom and then (3), note the action

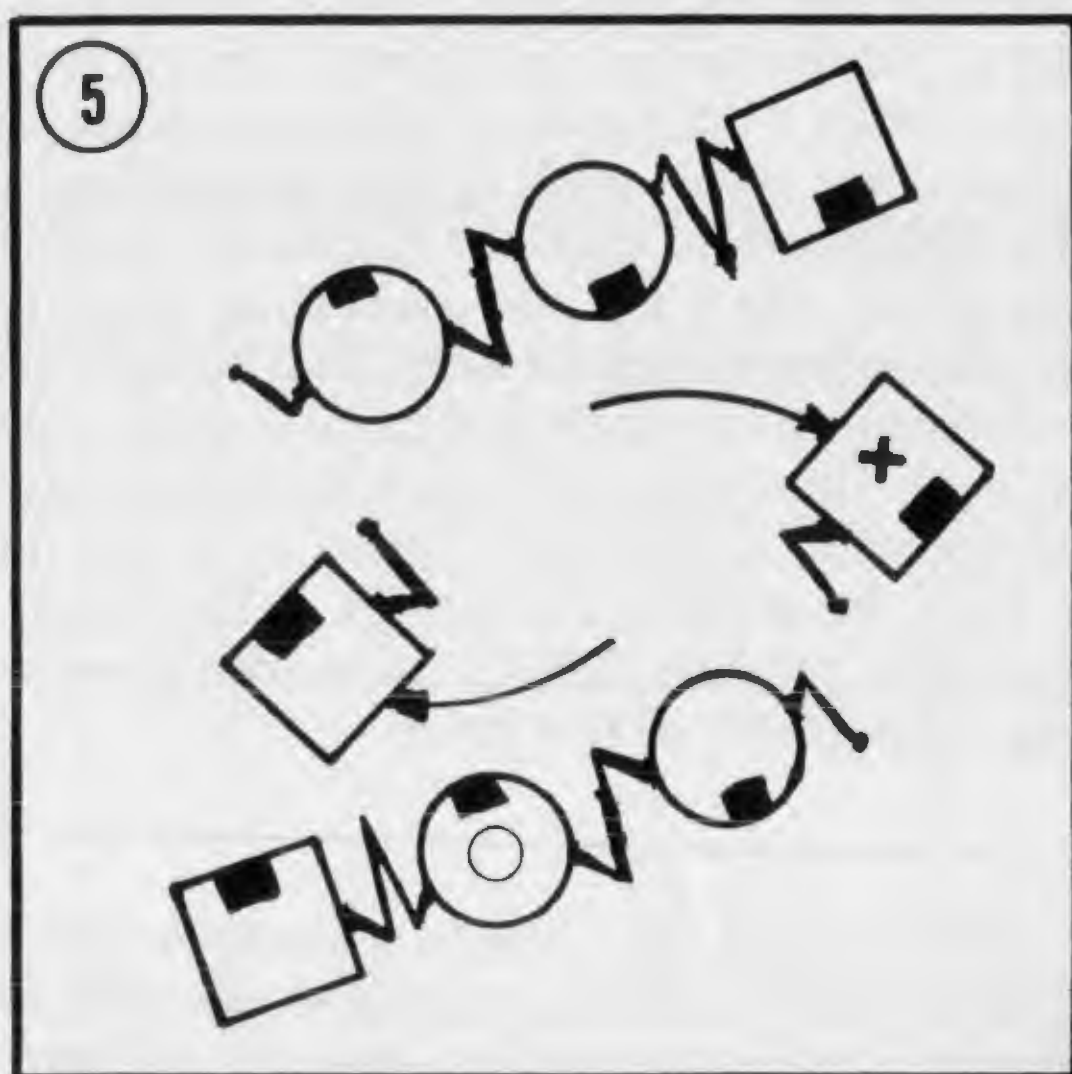
as it starts. Follow the dancer marked X and the one marked O (3) as those involved become adjacent to the one they are to turn (4).

The turns are with the forearm and as the turns are completed (5) the dancers finish their turn thru action, take the hand of the next person (6) and end in parallel two-faced lines (7).

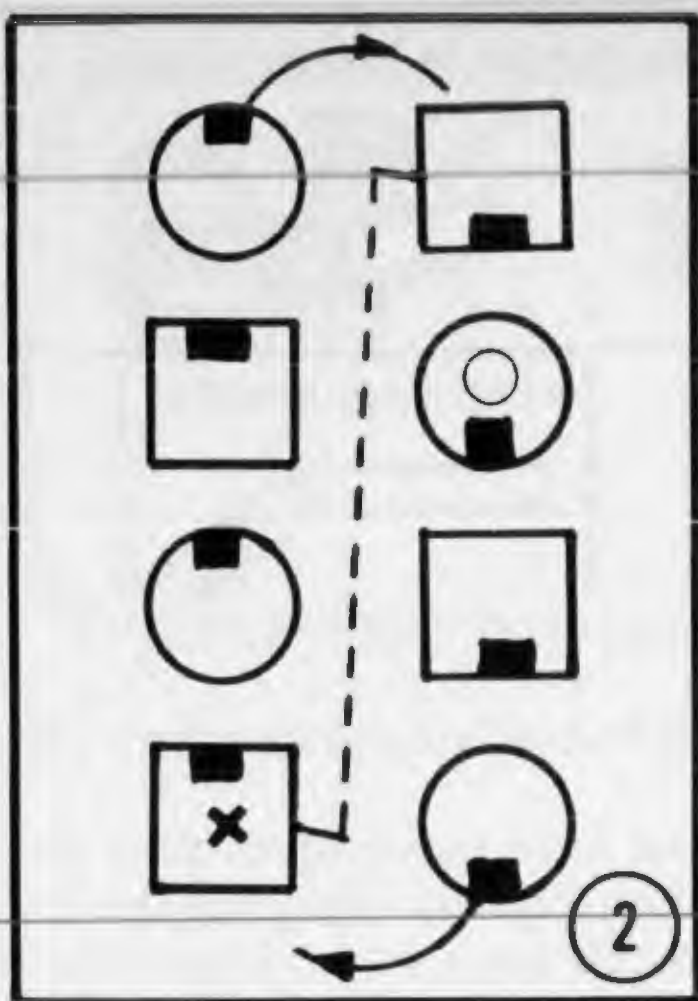
Note that the definition is specific in that the turn thru action is done with forearms and that at the conclusion of the action, dancers



## A Plus Movement







are in normal couple position.

**COORDINATE:** Starting formation — columns. All dancers single file circulate once and a half. The center six (three adjacent pairs) trade (turn 180°). The very center two dancers release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle, to become the other ends of the forming lines.

**STYLING:** The center six dancers (three adjacent pairs) use hands up position for trading action. After the very center two dancers release hand holds and move forward, all dancers join hands with a couple hand holds. No time allowed for skirt work. **TIMING:** 8 steps.





# LADIES ON THE SQUARE

## IDEAS



**T**HE RECENT CALLERLAB CONVENTION included a session on square dance fashions. Chaired by Erna Egender of Aurora, Colorado, the meeting included participants from several states modeling square dance dresses suitable for a fashion show at a beginners class.

From these participants as well as from the ladies in the audience a variety of ideas came forth. Here (with thanks to all who shared, but unfortunately with no individual credit) is a potpourri of suggestions — in no particular order.

... Maintain a pattern library for your class and club. Make these patterns available to all members to trace, either in their entirety or in parts (i.e., a sleeve, bodice, etc.). Members check them in and out much as they would a library book.

... Watch sales at your local bridal stores. When you see a particularly pretty dress at an attractive price, buy it. Cut the unwanted length from the top portion of the skirt. Gather the skirt back onto the bodice and you have a new square dance dress.

### Helpful Information

... Keep a notebook of addresses of local square dance stores and fabric shops. Include catalogues from square dance distributors, also favorite patterns for capes and shawls. Display this at your class and club for others.

... Make a plain, white circle skirt. Attach snaps at various spots around the skirt. Snap on appropriate "holiday" designs for special dances. In other words, cut and stitch colorful Christmas trees, Easter bunnies, hearts, flags, turkeys, pumpkins and so on in various colors and fabrics. Sew a snap on the back of each one and attach to your skirt for an original and variable square dance outfit.

... If you use a light-weight fabric for a gored square dance skirt, add a ruffle at the

bottom of the skirt to hold it in place when you dance.

... Check your local newspaper office for discarded ends of newsprint. They are generally happy to give this away and it is excellent for tracing patterns.

... Hold an "experienced clothes sale." Let your club members sell their no-longer needed square dance clothing to class members explaining, "our clothes already know how to dance!"

... Try a "trade about" night at a beginner class — used clothing at very reduced rates.

### A Fabric Saver

... Add a fabric tab to the waistband of your square dance dress or skirt to hold your club badge. This eliminates the possibility of damaging a sheer fabric.

... Make a reversible vest, bib or pinafore top which can be worn over a solid colored square dance dress, giving two additional changes. These can be attached with buttons at the waist, ties at the sides or be pinned or snapped at the shoulder line to hold them in place.

... Is your waist somewhat changeable in size? Try a belt with your dress which can be fastened with Velcro and can adjust up or down size-wise as needed.

... Needlework stores are currently featuring peasant blouses with various smocking patterns printed on them. Check these out and find ones which appeal to you. Choose thread colors to match a favorite square dance skirt. The result is a very individual and attractive square dance blouse.

... Wear a skirt liner to keep your square dance skirt from dipping into your petticoat. A white liner will keep the color of your dress true; a six-gored liner can be worn either under a gored or a tiered square dance skirt.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Alberta

Plan to attend Calgary's 17th Annual Square Dance Roundup Weekend, July 8-10, with local and visiting callers, Mainstream level. This fun-filled weekend is finalized on Sunday morning with an outdoor Western-style breakfast, followed with more dancing. For additional information contact Ken and Hilda Gill, 2348 54th Ave. S.W., Calgary T3E 1M1. — *Glenn and Lena Platts*

## Germany

For the seventh year, the Munich Dip-N-Divers Square Dance Club is hosting a Mediterranean Cruise. This year's itinerary will cover Italy, Greece, Turkey, Cyprus, Egypt, Malta and France. The cruise departs from Genoa, Italy, on October 15th and ends

in Marseilles, France, October 29th. Dennis Gagne and Kenny Reese will be along to call the squares with Peggy Dungan handling the rounds. Further information may be had from Hanns D. Keh, Altmannstrasse 18, D-1800 Munich.

## Arkansas

The 11th Annual Arkansas Square and Round Dance Convention will be held on July 22-23 at the new Statehouse Convention Center in Little Rock. Many callers will be featured with Jay and Sybil Fuller on the rounds. Exhibition groups will include the National Cowboy Hall of Fame dancers from Oklahoma City and the Precisionaires of Memphis. For information get in touch with Nadine Higgins, 6708 Westover Dr., Little Rock 72207 (501) 664-3910.

## Pennsylvania

Seven clubs joined forces to contribute \$800 to the American Cancer Society. Presented at the Village Square Dance Hall in Guthriesville last March, this presentation was just one of several made during the year by square dancers to various charitable organizations. In addition, dancers at Village Square participate in many promotional events during the year, such as at senior citizen apartments, school fairs, nursing homes and as entertainment at the local Ramada Inn. They are busy, busy dancers.

— *Cliff and Gussie Irons*

## Wisconsin

Members of the Romeos and Calicos Square Dance Club surprised club caller, Lyle and Margaret Leatherman, at the club's 30th Anniversary dinner-dance on April 24th

Jim Blackwood (far left), caller from Quincy, Illinois, recently hosted six couples on a Caribbean square dance cruise. Square dancing was enjoyed in various ports as well as several times at sea.





# ROUND THE WORLD of SQUARE DANCING

in Darboy. The Leathermans have been with the club since its inception.

## Australia

The 25th Silver Jubilee Australian National Square Dance Convention will be hosted by Canberra over Easter, 1984. This will be the first time the Convention has been held in the national capital. The main dance venue will be the new National Indoor Stadium which will provide five days of dancing, including trail-in and trail-out dances. A special feature will be a display of Australian Square Dance Archives (manuscripts, photographs, anecdotes, clothing, etc.) assembled from Australia and overseas. Much of the display will be on loan from private collections. A fashion parade of square dancing over the years will be presented. Canberra is an attractive city and several tours will be available in conjunction with the Convention. Watch this magazine for details of registration or write to the Secretary, National Square Dance Convention, G.P.O. Box 1270, Canberra, ACT 2601, Australia. — *Drew Krix*

## Massachusetts

The Ould Town Squares of Newburyport celebrated its 25th Anniversary on March 12th with a dinner-dance (including live music) at the Nock Middle School. Club caller for all 25 years, Joe Casey, joined at the mike by Jim Mayo, provided a wonderful night of dancing



for the 50 squares in attendance. The years have been busy ones for the club members with visits to nursing homes, square dance floats, camping weekends, family picnics and special party dances along with regular beginner classes and workshops. The club acknowledges the tremendous help that Joe and Phyllis Casey have been over the years.

— *Frank Finnegan*



Geographically Saudi Arabia is miles away; dancewise next door.

## Saudi Arabia

The Arabian Hoedowners held their 2nd Annual Sweetheart Jamboree, February 9-11, in Dhahran. About 200 dancers attended from six different areas of Saudi Arabia. Guest caller for the event was Smokey Snook of Phoenix, Arizona, and several of us plan to vacation in Phoenix in the future so we may dance with him again. Square dancing is alive and well here in Saudi Arabia and we welcome dancers to join us. After many years of dancing to tapes and records, we now have a number of budding callers as well as a couple to cue rounds. Visitors may call us at Dhahran at 875-0017 for more information.

— *Wayne and Beverly Spraggins*  
**Texas**

The 21st Annual State Festival will be held in Houston this month. The State Callers Association will host a Trails End Dance on June 2nd, with the Houston Square and Round Dance Council hosting a Big Dipper Dance on June 3rd. The Festival will take place on June 4th at the Astrohalla in Houston and will include panels, workshops, a style show and lots of good dancing for your pleasure.

## Nevada

The 6th Annual Spring Fling has been planned for June 17 and 18 by square and round dancers of Southern Nevada. It will be held at Clark High School in Las Vegas. Members of the Southern Nevada Callers and



Teachers Association will call on Friday with Mike Sikorsky being the featured caller on Saturday. Margie and Adam Arnot will cue rounds. For information contact Carolyn and Frank Yost, 5701 Shawnee Ave., Las Vegas 89107 (702) 870-0515. — *Ova Elms*

### **Puerto Rico**

For many years the San Juan Squares have hosted Bon Voyage Square Dances for tourists in San Juan. For those organizing a square dance cruise, please note that prior notification, well in advance, is necessary for us to clear with the Port Authorities and receive permission to hold such dances at the pier. Requests should be addressed to The San Juan Squares, G.P.O. Box 1577, San Juan, Puerto Rico 00936 or telephone (809) 787-3209. Anyone visiting our island is invited to join us for an evening of square dancing at our club. Please get in touch. — *Natalie and Ivan Soto*



Pauline Smith was honored by club members in Titusville, Florida, as their first lady.

### **Florida**

We would like to acknowledge Pauline Smith, wife of our club caller, Skip Smith. She pitches in and works harder than most regular club members for anything she is called upon to do. She is definitely the first lady of dance in this area. Our club recently surprised her at a dance when they seated her on a "throne," presented her with a robe and tiara and made various presentations between tips. Our Twirlaway members recognize her great value to our organization and wished to honor her.

— *Connie Mulherin*

### **Minnesota**

The Square Dance Federation of Minnesota, Inc. held its 35th Anniversary and Reun-



Callers, Arden Johnson, Lloyd Meese, Luke Lukaszewski, George Gustafson, Art Eberspacker, Lee Newton, Ozzie Trooien, Tom Russell, LeRoy Fish and Frank Paulaha at the Minnesota Reunion.

ion Festival in Minneapolis last December. This event has been held every five years since 1967. A large number of dancers and out-of-towners attended, making the affair a great success. Dancing included squares, rounds, folk, contra and clog. A delicious buffet dinner was held and five exhibition groups appeared, including square dancers who are blind and those in wheelchairs. The University Folk Dancers hosted the affair and also celebrated its 35th Anniversary. We now look forward to 1987! — *Myrtle Hoppe*

### **Arizona**

Come one, come all. The Rim Rompers welcome you to the White Mountain Square Dance Clubs' 34th Annual Square and Round Dance Festival on July 15-17. Plenty of free camping space at the Clubhouse in the beautiful White Mountains. Dave Roe and Marvin Young will be on hand for the Friday night dance. Chris Vear will be featured on Saturday night with Ed and Alma Skiba cueing the rounds. A chuck wagon bar-b-que will be served at noon on Saturday with breakfast furnished on Sunday morning before the farewell dance. Further information from John and Lucille Blake, Chairmen, Star Rt. #1, Box 124, Show Low 85901 (602) 537-2783.

### **Georgia**

We are fortunate to have several couples who have celebrated their 50th Wedding Anniversary. Recently a group of square dancers honored Cliff and Margaret Autry of Hapeville (50 years) and Rene and Ruth Bidez of Decatur (53 years). Friendship quilts illustrating many happy events in their married lives were bestowed on each couple.

— *Tink Kelley*



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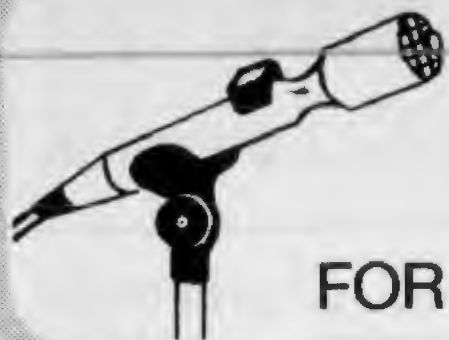
Carrying weight is only 13 pounds. Overall dimensions including spring feet and handle 5¼ by 13 by 15½ inches.

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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

June, 1983

## FUN CHOREOGRAPHY

*by Mike Sikorsky, Reseda, California*

**A** NEW CONTRIBUTOR joins us this month with a special concept of movements he has worked up. For each of the following sequences, start in a squared set. Have either the heads or the sides begin the action. The end result is a box 1-4, just as if the caller had directed "Heads pair off," or "Heads square thru." While most of this material falls within the Mainstream and a few of the drills are in the Plus program, some of the material is relatively uncomplicated. Some, however, is of medium complexity and a few are quite difficult. We invite you to give them a try.

California twirl . . . boys run  
Walk and dodge . . . chase right . . . hinge  
Girls run . . . wheel and deal . . . U turn back

Box the gnat . . . touch one quarter  
Scoot back . . . boys run

Right and left thru . . . pass thru  
Cloverleaf . . . centers right and left thru  
Double pass thru . . . leaders partner trade

Right and left thru . . . pass thru  
Separate around one to a line  
Star thru . . . zoom  
Centers right and left thru  
Centers pass thru

Right and left thru . . . pass thru  
Chase right . . . boys run  
Pass the ocean . . . extend

Right and left thru . . . pass thru  
Separate . . . around two to a line  
Star thru . . . trade by

California twirl . . . boys run  
Box circulate . . . boys run  
Touch one quarter  
Box circulate . . . girls turn back

Right and left thru . . . pass thru  
Cloverleaf . . . zoom  
Centers pass thru

California twirl . . . boys run  
Box circulate . . . boys run  
Fan the top . . . extend

Box the gnat . . . touch one quarter  
Boys run . . . swing thru  
Recycle (girls lead) . . . U turn back

Box the gnat . . . curlique . . . boys run  
Pass the ocean . . . girls trade  
Spin the top . . . hinge and roll . . . pass thru

Box the gnat  
Touch one quarter . . . girls turn back

Right and left thru  
Cross trail thru . . . around two to a line  
Star thru . . . centers pass thru

Box the gnat . . . half square thru  
Touch one quarter . . . split circulate  
Boys trade . . . boys run . . . bend the line  
Slide thru

Fan the top . . . spin the top  
Hinge one quarter  
Boys run . . . pass thru

Right and left thru . . . cross trail thru  
Separate . . . around two to a line  
Centers pass the ocean  
Ends star thru . . . extend

Right and left thru . . . cross trail thru  
Separate . . . around one to a line  
Pass the ocean . . . girls trade . . . recycle

Right and left thru . . . cross trail thru  
Separate . . . around one to a line  
Right and left thru . . . pass the ocean

Box the gnat . . . pass the ocean  
Hinge and roll . . . pass thru





*Mike Sikorsky called his first dance in 1972 and the years since have been filled with a consistent dedication to fine calling and square dance leadership. His background of writing and singing country music led naturally to an interest in square dance composition and recording. He is currently an artist for Four Bar B Records. A full-time professional caller, Mike maintains a schedule that includes teaching classes, calling dances ranging from beginner to challenge programs, and instructing a caller's course.*

Box the gnat . . . square thru three quarters  
Separate . . . around one to a line  
Star thru . . . pass thru . . . trade by

Box the gnat . . . swing thru . . . girls trade  
Hinge . . . boys run

Box the gnat . . . swing thru . . . girls trade  
Recycle . . . sweep one quarter . . . pass thru

Box the gnat . . . touch one quarter  
Boys run . . . reverse flutter  
Pass the ocean . . . fan the top . . . extend

California twirl . . . boys run  
Box circulate . . . walk and dodge  
(girls walk, boys dodge)  
U turn back . . . pass the ocean . . . extend

Right and left thru . . . pass thru  
Separate . . . round one to a line  
Star thru . . . zoom  
Centers California twirl

Right and left thru . . . cross trail thru  
Separate . . . around one to a line  
Right and left thru . . . slide thru

California twirl . . . boys run  
Box circulate . . . walk and dodge  
(girls walk, boys dodge)  
Partner trade . . . touch one quarter  
Girls turn back

Box the gnat . . . swing thru . . . hinge  
Box circulate . . . boys run . . . pass thru

Fan the top . . . swing thru . . . turn thru

Right and left thru . . . pass thru . . . boys run  
Walk and dodge . . . chase right . . . hinge  
Girls trade . . . extend

California twirl . . . boys run  
Box circulate . . . walk and dodge  
(girls walk, boys dodge)  
Partner trade . . . star thru

Box the gnat . . . swing thru . . . hinge  
Box circulate twice  
Walk and dodge

Right and left thru . . . pass thru  
Girls turn back . . . hinge . . . extend

SPECIAL WORKSHOP EDITORS	
Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances

Box the gnat . . . pass the ocean  
Swing thru . . . spin the top  
Hinge . . . girls turn back

Heads box the gnat . . . square thru four  
Sides sashay . . . touch one quarter  
Boys run . . . slide thru

Box the gnat  
Square thru three quarters  
But on the third hand touch one quarter  
Boys run . . . centers pass thru

Right and left thru . . . pass thru  
Boys run . . . scoot back  
Hinge . . . extend  
Box the gnat . . . slide thru

California twirl . . . boys run  
Scoot back . . . boys run . . . right and left thru  
Pass the ocean . . . extend

Box the gnat . . . swing thru . . . girls run  
Wheel and deal . . . touch one quarter  
Boys run . . . right and left thru . . . pass thru

Box the gnat . . . square thru three quarters  
Separate . . . around one to a line  
Pass the ocean . . . all eight circulate



Right and left thru . . . two ladies chain  
Pass thru . . . girls turn back . . . hinge  
Ladies trade . . . extend

Right and left thru . . . pass thru . . . boys run  
Box circulate . . . boys run . . . pass the ocean  
Ladies trade . . . extend

Right and left thru . . . rollaway  
Pass thru . . . boys turn back  
Box circulate . . . boys run  
Pass the ocean . . . ladies trade . . . extend

California twirl . . . boys run  
Box circulate . . . scoot back  
Follow your neighbor and spread  
Recycle . . . pass thru

Box the gnat . . . swing thru . . . hinge  
Walk and dodge . . . partner trade . . . pass thru

Flutterwheel . . . pass the ocean  
Ladies trade . . . extend

California twirl . . . boys run  
Box circulate . . . hinge  
Recycle . . . pass thru

Right and left thru . . . pass thru  
Boys run . . . walk and dodge  
Partner trade . . . pass the ocean  
Girls trade . . . extend

Right and left thru . . . pass thru  
Boys run . . . follow your neighbor and spread  
Extend

Right and left thru . . . two ladies chain  
Rollaway . . . pass thru  
Girls run right . . . hinge  
Girls trade . . . extend

Right and left thru . . . rollaway  
Pass thru . . . girls run right  
Hinge . . . extend

Rollaway . . . pass thru  
Separate . . . around one to a line  
Star thru . . . trade by

Rollaway . . . pass thru  
Separate . . . around one to a line  
Pass the ocean . . . all eight circulate

Right and left thru . . . pass thru . . . boys run  
Scoot back . . . hinge . . . extend

Rollaway . . . star thru  
California twirl . . . pass thru

Rollaway . . . pass the ocean . . . girls fold  
Peel the top . . . hinge . . . walk and dodge

Rollaway . . . pass the ocean . . . spin the top  
Hinge one quarter . . . walk and dodge

Rollaway . . . pass the ocean  
Boys run . . . girls hinge . . . diamond circulate  
Flip the diamond . . . extend

Rollaway . . . pass the ocean . . . boys trade  
Recycle . . . star thru and roll  
Pass thru

## THE 1984 YEARBOOK OF DANCES

The next YEARBOOK, a biennial project with us here at SIOASDS, is planned for release about mid-December (watch for announcements). It will contain all of the dances that have appeared in the WORKSHOP sections for the years 1982 and 1983.

### FROM THE DUTCH

by Jac M. Fransen, The Netherlands

Box 1-4

Right and left thru . . . rollaway

(Boys start)

Dixie style to a wave

Left spin the top

Step thru . . . partner trade (box)

1P 2P

Right and left thru . . . rollaway

(Boys start)

Dixie style to wave

Left spin your top

Step thru . . . partner trade

Left allemande

Box 1-4

Right and left thru . . . dive thru

Centers square thru four

Others divide and star thru

Right and left thru . . . dive thru

Centers square thru four

Others divide and star thru

Right and left thru . . . dive thru

Centers square thru three quarters

Left allemande

Box 1-4

Right and left thru . . . dive thru

Swing thru . . . sides divide

Everybody right and left thru

Star thru . . . dive thru . . . swing thru

Sides divide and everybody right and left thru

Star thru . . . dive thru

Square thru three quarters

Left allemande



Heads pass the ocean . . . boys run  
 Wheel and deal . . . pass thru  
 Pass the ocean . . . boys run  
 Wheel and deal  
 Cross trail thru  
 Left allemande

Box 1-4

Right and left thru  
 Star thru . . . pass thru . . . partner hinge  
 Swing thru . . . boys run . . . girls hinge  
 Bend your line  
 Left allemande

Box 1-4

Heads pass thru  
 Separate . . . go round two . . . make a line  
 Box the gnat . . . right and left thru  
 Go Dixie style to wave  
 Girls circulate . . . boys scoot back  
 Left swing thru . . . left spin the top  
 Center girls and all boys trade  
 All left hinge one quarter  
 Single file circulate . . . girls run  
 Square thru . . . but on third hand  
 Box the gnat . . . right and left grand

Static Square

Head right and left thru . . . rollaway  
 Pass the ocean . . . fan your top  
 Centers run . . . fan your top  
 Wheel and deal . . . pass thru  
 Left allemande (or)  
 Right and left thru . . . rollaway  
 Pass the ocean . . . fan your top  
 Centers run . . . fan your top  
 Wheel and deal . . . reverse the flutter . . .  
 Sweep a quarter  
 Dive thru . . . square thru three quarters  
 Left allemande

## ROUND DANCES

### MERRY 88 — TNT 197

**Choreographers:** Lonnie Eddinger and Dave Fleck

**Comment:** An interesting two-step routine with very good music. One side of record has cues.

#### INTRODUCTION

1-4 CLOSED M face WALL Wait; Wait; Wait; Wait;

#### PART A

1-4 Side, Close, Fwd, —; Side, Close, XIF, —; Circle Away Two-Step; Together Two-Step end BUTTERFLY M face WALL;

5-8 Change Sides Two-Step; Fwd to Face Two-Step M face COH; (Twirl) Side; Close, Side/Close, Side; (Rev Twirl) Side, Close, Side/Close, Side End CLOSED M facing COH;

9-12 M facing COH repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A ending M facing WALL in BUTTERFLY:

#### PART B

1-4 Solo L face Shadow Box; Shadow Box; Shadow Box; Shadow Box end CLOSED M facing WALL;

5-8 Fwd, —, Side, Close; Bk, —, Side, Close; Bk, —, Side, Close; Fwd, —, Side, Close;

9-12 Fwd to BANJO, —, Check, —; Fishtail, 2, 3, 4; Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, 2, —;

13-16 1/2 R face Turn, 2, 3, —; 1/2 R face Turn, 2, 3, — end SEMI CLOSED face LOD: Fwd, Close, Bk, —; Bk, Close, Fwd, —.

SEQUENCE: Dance goes thru twice plus Ending. Ending:

1-2 BUTTERFLY M face WALL (Twirl) Fwd, —, 2, —; Apart, Point, —.

### ROUND LITTLE ROCK — TNT 198

**Choreographer:** Gene Trimmer

**Comment:** A bit of two-step and a bit of cha cha to real peppy music. Cues one side of record.

#### INTRODUCTION

1-2 OPEN-FACING Wait; Apart, Point, Together to OPEN facing LOD, Touch;

#### PART A

1-4 Walk, 2, Step/Close, Step; Walk, 2, Step/Close, Step; Rock Turn face RLOD, Recov, Step/Close, Step; Rock Turn face LOD, Recov, Step/Close, Step;

5-8 Circle Away, 2, Step/Close, Step; Lead hands joined Cross Over, 2, Step/Close, Step; On to Face, 2, Step/Close, Step LEFT-OPEN facing RLOD;

9-12 Traveling RLOD repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

#### PART B

1-4 Rock Fwd, Recov, Bk/Close, Bk; Rock Bk, Recov, Fwd/Close, Fwd; Rock Side, Recov, XIF/Side, XIF; Rock Side, Recov, XIF/Side, XIF;

5-8 Side, XIB turning to Bk to Bk, Side/Close, Turn: Side, XIB face LOD, Fwd/Close, Fwd; Vine Apart, 2, Side/Close. Side; Vine Together, 2, Side/Close, Side end BUTTERFLY M face WALL;



9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in OPEN facing LOD:

SEQUENCE: Dance goes thru twice. Second time thru end BUTTERFLY M face WALL ready for Ending.

Ending:

1-4 **Rock Side, Recov, XIF/Side, XIF; Rock Side, Recov, XIF/Side, XIF; (Twirl) Side, XIB, Step/Close, Step; Point,,,. .**

### COUNTRY STYLE — Hi-Hat BB008

**Choreographers:** Charlie and Madeline Lovelace

**Comment:** A fun to do two-step with toe-tapping lively music.

#### INTRODUCTION

1-4 **BUTTERFLY M face Wall Wait; Wait; (Twirl) Side, —, XIB, —; OPEN facing LOD Walk Fwd, —, 2, —;**

#### PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Side, Knee; Side, Close, Side, Knee end BUTTERFLY M face WALL;**

5-8 **Side, Close, Fwd, —; Side, Close, XIF, —; Side, XIB, Side, XIB end OPEN facing LOD: Walk Fwd, —, 2, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

#### PART B

1-4 **Fwd, —, Point, —; Turning R to face WALL Step Side, —, Touch, —, Fwd, —, Point, —; Side, —, Touch end facing RLOD, —;**

5-8 **Cross Over Two-Step; Fwd Two-Step; Turn Two-Step; Turn Twp-Step end M face WALL;**

9-12 **Side, Close Fwd to REVERSE SEMI-CLOSED, —; Walk, —, 2 end CLOSED, —; Side, Close, Bk to SEMI-CLOSED, —; Walk, —, 2, —;**

13-16 **Fwd Two-Step; Fwd Two-Step end facing partner; Open Vine, 2, —; 3, —, 4, —;**

SEQUENCE: Dance goes thru twice to end in SEMI-CLOSED plus Ending.

Ending:

1-4 **Fwd Two-Step; Fwd Two-Step end facing partner in BUTTERFLY; Side, —, XIB, —; —, —, —, Bk/Point.**

### WALK WITH BILLY — Grenn 17026

**Choreographers:** Ted and Luella Floden

**Comment:** An active two-step though not difficult. Very good big band sounding music. One side of record is cued.

#### INTRODUCTION

1-2 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

#### PART A

1-4 **Side, Close, XIF SIDECAR, —; Side, Close, XIF/Check BANJO, —; Fishtail; Walk, —, 2, —;**

5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd end SEMI-CLOSED; CLOSED Turn Two-Step; Turn Two-Step end M face LOD;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end BUTTERFLY M facing WALL:

#### PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Rock Fwd, —, Turn In end facing RLOD in LEFT-OPEN, —; Fwd Two-Step;**

5-8 **Traveling RLOD Face to Face Two-Step; Bk to Bk Two-Step; Rock Fwd, —, Turn in end facing LOD in SEMI-CLOSED, —; Fwd Two-Step end M face WALL in CLOSED;**

9-12 **Side, Close, Fwd, —; Fwd, Close, Bk, —; Side, Close, Bk, —; Bk, Close, Fwd, —;**

13-16 **Open Vine, —, 2, —; 3, —, 4 to SEMI-CLOSED facing LOD, —; Scoot Fwd, 2, 3, 4; Walk Fwd, —, 1/4 R Turn face Partner and WALL, —;**

#### INTERLUDE

1-4 **Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —; Side, Touch, Side, Touch face LOD in SEMI-OPEN; Walk, —, Pickup to CLOSED, —;**

SEQUENCE: A — A — B — Interlude — A — A — B — Ending.

ENDING:

1-4 **Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

### SINGING CALLS

#### AMERICAN GUEST

By David Burns, Huntsville, Alabama

**Record:** Mar-Let #501, Flip Instrumental with David Burns

OPENER, MIDDLE BREAK, ENDING

**Four ladies promenade inside the ring**

**Well get back swing with your man**

**Join hands circle left around**

**Do an allemande left with the corner girl**

**Weave that ring**

**I want to live on this land**

**That I've loved and labored for**

**Swing the girl and promenade her home**

**I want to ride on an old freight train and**

**Be a good old American guest**



FIGURE:

Head couples square thru go four now  
Meet the outside two swing thru  
Boys run you bend the line  
Go right and left thru pass thru  
Tag the line face it right do a  
Ferris wheel and go centers half zoom  
Swing the corner promenade  
I want to ride on an old freight train and  
Be a good old American guest

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### TAKE ME HOME COUNTRY ROADS

By Johnnie Wykoff, Indianapolis, Indiana

Record: **Blue Star #2195**, Flip Instrumental with  
Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your pet  
Join hands circle left around you bet  
Four boys star right once around the land  
Left allemande the corner  
Weave around the ring

Take me home country roads  
Swing and whirl and promenade  
Oh West Virginia mountain mama  
Take me home country roads

FIGURE:

Well the head two ladies chain  
You're gonna turn that gal around  
Come on square thru four hands around  
Go to the outside square thru and then  
On the third hand swing thru turn thru  
Left allemande walk by one  
Swing and whirl and promenade  
Oh West Virginia mountain mama  
Take me home country roads

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### HOME AMONG THE HIWAY

By Johnnie Scott, Highland, California

Record: **Prairie #1063**, Flip Instrumental with  
Johnnie Scott

OPENER, MIDDLE BREAK, ENDING

Sides face grand square  
She was standing by the highway  
I was trucking on down the road  
I was moving freight to Denver  
She looked so wet and cold  
So I threw the binders on my rig  
And pulled off to the side  
She hopped up in the cab with me  
And thanked me for the ride  
Four ladies chain turn the girl and then  
Chain the ladies right back and

Promenade my friend  
She's my South Dakota badlands  
She's my Minnesota rain  
She's my Louisiana bayou  
My rolling Texas plains

FIGURE:

Heads square thru four hands you go  
When you meet the sides split 'em  
Around one to a line of four  
Go forward up and come on back  
Pass thru in time  
Tag the line all the way thru and  
Cloverleaf my friend  
Do a double pass thru face in then  
Star thru swing the corner and  
Promenade the ring  
She's my California sunshine  
And my Colorado smile  
She's my home along the highway  
She's with me every mile

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### YELLOW POLKA DOT BIKINI

By Brian Hotchkies, Australia

Record: **FTC #32045**, Flip Instrumental with  
Brian Hotchkies

OPENER, MIDDLE BREAK, ENDING

Four ladies chain  
Go three quarters to the corner  
Join up your hands circle to the left  
Go around the ring  
Do an allemande left Alamo style  
Ya' balance up and back awhile  
Swing thru like an allemande thar  
The men back in  
She wore an itsy bitsy teeny weeny  
Yellow polka dot bikini  
Slip the clutch left allemande promenade  
Promenade with a teeny weeny  
Yellow polka dot bikini  
Home you go for the first time today

FIGURE:

Heads square thru four hands now  
Star by the right with the sides  
Just once and then  
Heads star left inside you do  
Until you meet the same two  
Go right and left thru turn a little girl  
Square thru three quarters round you go  
Allemande left the corner Joe  
Do sa do the next then you promenade  
He's dreaming of a teeny weeny  
Yellow polka dot bikini

So home you go in those long pantaloons

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



## 1983 PREMIUM ALBUM TRACKS

### The BASIC Program

Stan Burdick  
*Huron, Ohio*

Circle left . . . walk around that corner  
Partner left . . . do paso  
Her by the left . . . corner by right  
Partner left . . . boys back in  
Make a back up star . . . slip that clutch  
Left allemande . . . grand right and left  
Promenade home . . .

Heads square thru . . . do sa do  
Make a wave  
Swing thru . . . boys run  
Wheel and deal . . . right and left thru  
Dive thru . . . pass thru  
Right and left thru . . . veer left  
Bend the line . . . right and left thru  
Flutter wheel . . . square thru  
Trade by . . . left allemande  
Right and left grand . . . promenade home

Sides half square thru  
Do sa do . . . ocean wave  
Swing thru . . . boys trade  
Boys run . . . bend it  
Everybody right and left thru  
Pass the ocean  
All eight circulate . . . do it again . . . swing thru  
Boys run . . . ferris wheel  
Those in the middle square thru three  
Left allemande . . . grand right and left  
Four youngest ladies chain across  
Join hands . . . circle left  
Roll one lady half sashay . . . circle left  
Roll another lady half sashay . . . circle left  
Left allemande . . . promenade  
Heads wheel around . . . star thru  
Right and left thru . . . square thru five hands  
Here comes corner . . . left allemande  
Promenade home

### The MAINSTREAM Program

Johnny LeClair  
*Mesa, Arizona*

Heads square thru . . . swing thru  
Girls circulate . . . men trade . . . men run  
Bend the line . . . pass thru . . . tag the line  
Face in . . . pass thru  
Tag the line . . . face out  
Bend the line . . . pass thru

Tag the line . . . peel off  
Box the gnat . . . right and left thru  
Pass thru . . . half tag  
Swing thru . . . split circulate  
Men run . . . pass thru . . . boys run  
Everybody scoot back . . . centers trade  
Swing thru . . . men run  
Pass thru . . . tag the line  
Lead two U turn back . . . pass thru  
Left allemande . . . promenade

Heads square thru  
Swing thru . . . boys run  
Tag the line . . . face right  
Boys only scoot back  
Girls circulate . . . couples circulate  
Wheel and deal . . . swing thru  
Girls run to the right  
Tag the line . . . face right  
Girls scoot back . . . boys circulate  
Couples circulate . . . wheel and deal  
Right and left thru . . . swing thru  
Everybody scoot back . . . all eight circulate  
Recycle . . . right and left thru  
Couples veer left . . . couples veer right  
Centers couples veer left  
Center two veer right  
Centers in . . . cast off three quarters  
Star thru . . . center two veer left  
Center two veer right  
Right and left thru . . . slide thru  
Pass the ocean . . . single hinge  
Walk and dodge . . . partner hinge  
Swing thru . . . boys run right  
Couples hinge . . . wheel and deal . . . star thru  
Right and left thru . . . veer left  
Ferris wheel . . . star thru  
Same two lead right . . . veer left  
Girls cross run . . . ferris wheel . . . star thru  
Same four cloverleaf . . . double pass thru  
Lead two zoom . . . new leads U turn back  
Right and left grand . . . promenade home

All four ladies chain across  
All four ladies chain home  
All eight to the middle

### The PLUS Program

Ernie Kinney  
*Fresno, California*

Allemande left  
All eight spin the top . . . spin it again  
Turn partner right . . . left allemande  
Promenade . . . don't stop  
One and three wheel around . . . pass thru  
U turn back . . . load the boat  
Right and left grand . . . promenade home



Heads square thru four  
 Swing thru . . . boys run  
 Girls trade . . . crossfire . . . triple scoot  
 Boys run . . . touch a quarter  
 Follow your neighbor . . . left swing thru  
 Boys circulate twice . . . girls trade and  
 Circulate once . . . left swing thru  
 Girls circulate twice . . . boys trade and  
 Circulate once . . . left allemande  
 Grand right and left . . . promenade home

Sides square thru  
 Single circle to ocean wave  
 Split circulate . . . explode the wave  
 Three quarter tag . . . right and left grand  
 Hook on and promenade home  
 Walk around corner . . . turn partner left  
 Head ladies center . . . teacup chain  
 Side two square thru . . . swing thru  
 Relay the deucey . . . boys run  
 Bend the line . . . pass the ocean . . . recycle  
 Dive thru . . . right and left thru . . . pass thru  
 Left allemande . . . promenade home

Sides square thru . . . swing thru  
 Boys run . . . tag the line  
 Face right . . . boys cross run . . . girls hinge  
 Diamond circulate . . . flip the diamond  
 Roll to face . . . star thru  
 Bend this line . . . star thru  
 Pass to the center  
 Square thru three quarters  
 Do sa do . . . touch a quarter  
 Boys run . . . U turn back . . . left allemande

## ADVANCED ONE Program

Bill Davis  
*Sunnyvale, California*

Heads pair off . . . pass out and roll  
 Pass thru . . . trade by . . . slide thru  
 Wheel and deal . . . zoom  
 Centers swap around . . . everybody touch  
 Boy run . . . cast a shadow . . . acey deucey  
 Boys run . . . girls hinge  
 Diamond circulate  
 Six by two acey deucey  
 Cut this diamond and roll  
 Double pass thru . . . girls turn back  
 Split transfer the column  
 Right and left grand . . . promenade home

Heads pass in . . . double pass thru  
 Horseshoe turn . . . centers in  
 Explode this line . . . step and slide

Cross clover and centers chase right  
 Centers three quarter thru  
 Same two swing thru . . . ping pong circulate  
 Center girls trade . . . chain reaction  
 Right and left grand  
 On the third hand promenade home  
 Sides star thru and spread  
 Pass thru . . . partner trade . . . boys roll  
 Start split square thru three . . . trade by  
 Pass thru . . . right roll to a wave  
 Centers trade  
 Everybody cross over circulate  
 Boys go twice . . . curly cross  
 Right and left grand . . . on the third hand  
 Promenade home

Heads square chain thru  
 Sides roll away half sashay  
 Swing thru . . . explode and  
 Half breed thru . . . pass in  
 Double pass thru  
 Everybody quarter in  
 Centers pass the ocean  
 Swing thru . . . ends touch a quarter  
 Six by two acey deucey . . . right and left grand  
 Promenade home  
 Heads pass the ocean

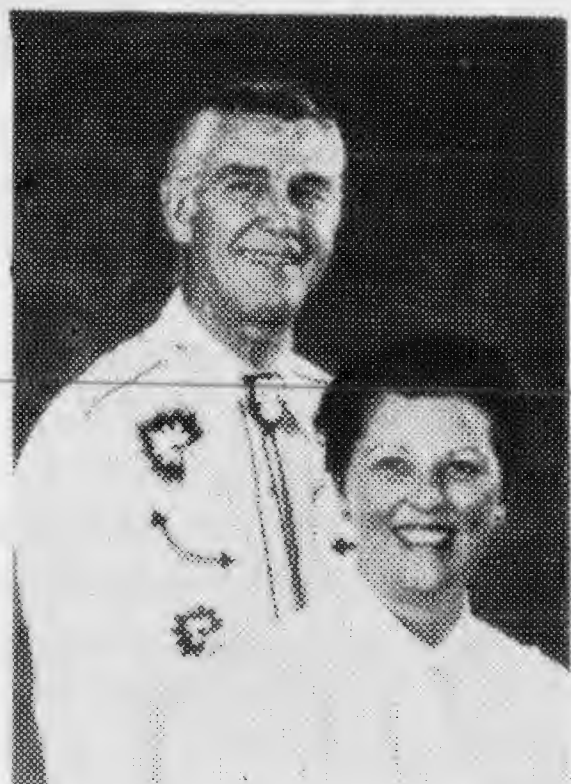
Extend your tag . . . girls trade  
 Quarter thru . . . centers run  
 Ferris wheel . . . zoom and just the boys roll  
 Everybody chase right  
 Everybody split circulate  
 Girls walk and dodge  
 Boys split circulate . . . girls touch a quarter  
 Tag the line . . . face right  
 As couples quarter thru  
 As couples ends run  
 Everybody do a double turn and deal  
 Pass thru . . . right and left grand  
 On the third hand promenade home  
 Sides do a right and left thru  
 Heads wheel thru . . . veer left  
 Acey deucey girls . . . go twice  
 Everybody cross over circulate  
 Three quarter tag this line  
 Boys face right . . . diamond circulate  
 Cut this diamond . . . do a turn and deal  
 Curly cross . . . explode and  
 Centers pass thru . . . chase right  
 Ends touch a quarter . . . all boys run

**NOTE:** Plans are now underway for the 1984 Premium records which will be an almost complete innovation from past Premiums. More about this in coming issues.



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Friday	At Sea		
Saturday	Homer	9 AM	6 PM
Sunday	Anchorage	6 AM	12 Mid
Monday	At Sea		
Monday	Columbia Glacier Valdez	7 AM 1 PM	9 AM 9 PM
Wednesday	At Sea		
Thursday	Sitka	9 AM	5 PM
Friday	Ketchikan	11 AM	4 PM
Saturday	At Sea		
Sunday	Vancouver	8 AM	

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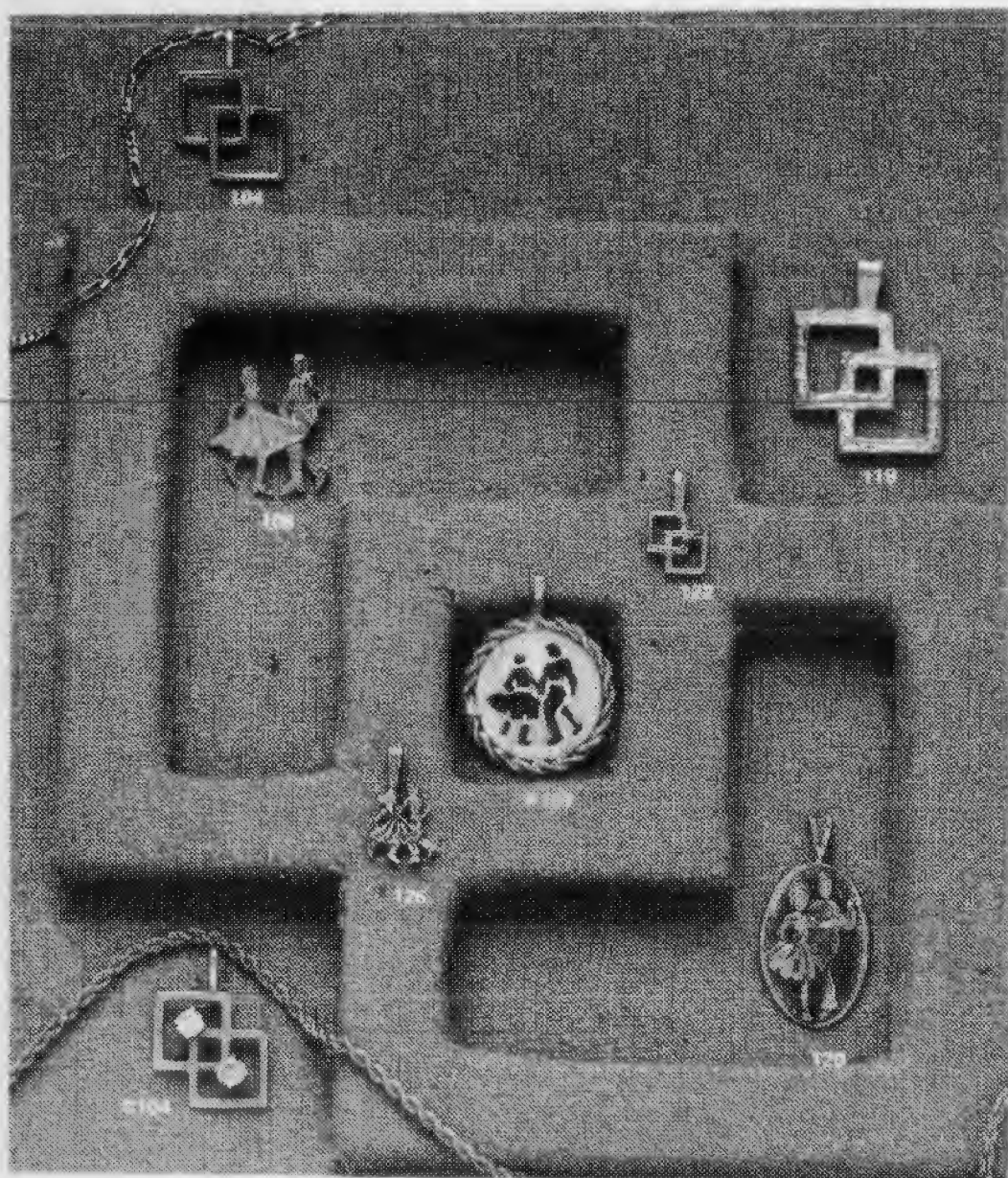


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*Peter Mazik, Memphis, Tennessee*

**R**ETIREMENT AND REST certainly do not go hand in hand for Pete Mazik. He has been lending his calling talents to our activity for more than 31 years now and although his plan on retirement was to concentrate on contras and heritage dancing, his energies got side-tracked and he is now teaching in an area that is bringing him a great deal of satisfaction and happiness. Pete has expanded into the teaching of square dancing to the handicapped. He explains that some call them mentally retarded and others call them exceptional people . . . "I don't really know how to express this," says Pete, "but I just look at these folks and I want to do something for them. In my case, I can teach dancing, so I do it. Those I work with simply love me and my wife. If you ever work with handicapped people, you'll quickly see how they express their emotions openly towards anyone they like."

Pete is currently teaching five groups that encompass all ages. One of the three adult groups enjoys a liaison with the Greater Memphis Square and Round Dance Association. All clubs in the area are encouraged to

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send square dancers to help host each dance night. The visitors dance as partners and with four to a square, the dancing tends to move more smoothly.

Also included in Pete's schedule are two senior citizen groups. One is strictly for round dancing and the other dances rounds, mixers, simple squares, quadrilles and contras. Add to this an occasional one nite stand, or a contra workshop requested by a club or clubs and you have a fair idea of what a "life in retirement" is to Peter Mazik. Travel plans for Pete, this year, include the 10th Tennessee Square Dance Convention in Knoxville where he'll conduct the contra and heritage program and, for sure, he'll see you in Louisville!

### LETTERS, continued from page 3

seemed to be a workshop. We like to go out and enjoy ourselves for fun, not to work . . . We now do the old time dances and couple dances.

Anne and Bill Savage  
Lethbridge, Alberta

Dear Editor:

Please donate the remainder of this check for our renewal to your Scholarship Fund.

Bob and Jean Sexton  
Silver City, New Mexico

Thank you most sincerely on behalf of the many individuals who apply for a partial or full scholarship each year. We hope to help some half dozen aspiring individuals each year.

— Editor

Dear Editor:

In regard to the article, Callers Attention, in the February issue (page 80), I would like to make a correction. The first Callers Seminar



Newest Releases

BA-402 You Were On My Mind by Bobby Keefe

BA-602 Bill Bailey by Johnny Walter

BA-601 Looking Over a Four Leaf Clover  
by Johnny Walter

BA-401 Flowers On The Wall by B. Keefe

BA-302 Sugar Time by Don Jochum

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was held at the 1972 Des Moines, Iowa, National Convention. Bob Ruff was in charge of the Thursday program, with Dave Taylor and Dick and Ardy Jones in charge of Friday and Saturday.

Loren and Florence Long  
Melbourne, Florida

Dear Editor:

It really gripes me to see an article emphasizing the difference between box circulate and split circulate in which the dancers do exactly the same thing but under two different names. The fact that one has one box and the other two does not change what the dancers do within their own box. Why can't we do away with split circulate and just have box circulate? . . . In wheel and deal we do two different and distinct movements under a single name. Why can't the two-faced line version be called wheel to face, so beginners won't be so confused? The same goes for cast off three quarters round . . . If we have two separate and distinct movements, let's give them different names; if we have two names for the same movement, let's do away with one of the names. Why not see how easy we can make it instead of bending over backwards to make it difficult?

D. Rising  
Cascade, Idaho

Dear Editor:

Thanks for a wonderful magazine and records. We are going to loan ours to club members to see if we can create even more interest.

Jack and Thelma Bousfield  
Milton, Ontario, Canada

Dear Editor:

There seems to be some question as to the



Larry  
Jackson



Joe  
Fioretti



Mike  
Holt



Gary  
Kincade



Jack  
Peterson

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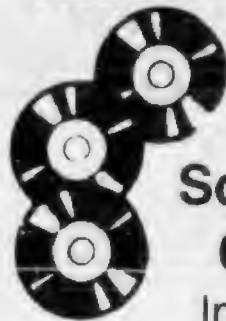
difference between all position dancing and dancing by definition. Since square dancing is taught by definition, it seems to the square dancer that there is no difference but the callers perceive it to be an extension to all position. Maybe that was the intention, but lately I have been running into boys courtesy turning boys or girls courtesy turning boys, arkie star thrus, arkie California twirls. I haven't run into boys swinging boys yet but by definition the boy on the left swings the boy on the right. We stopped dancing to the music quite a while back. Our Advanced level caller says if you want to dance at the Advanced level you should square dance two or three times a week. Callerlab fixed a disorganized square dance program when they were organized. It is time to take a good look at where square dancing is going. It takes a new dancer several years to reach a level where he can participate in some of the weekend square dance festivals. If there are 10 clubs in town, they are probably dancing at 10 different levels . . . To tell the truth, I'd be scared to death to visit a club where Bill Davis or Jack Lasry was calling even though I'm an A2 dancer with 26 years of experience.

Carl Law  
Grass Valley, California

Dear Editor:

Help! Recently my husband and I finished a series of 25 square dance lessons for a total of 62½ hours. The movements from Basic through Quarterly Selections and Plus II were presented (not learned). The class could have been enjoyable had your recommendations been followed, but when concern was shown, by us, that this was a mind-boggling experience, the reply from the club president and

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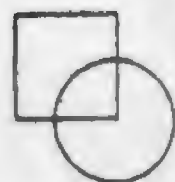
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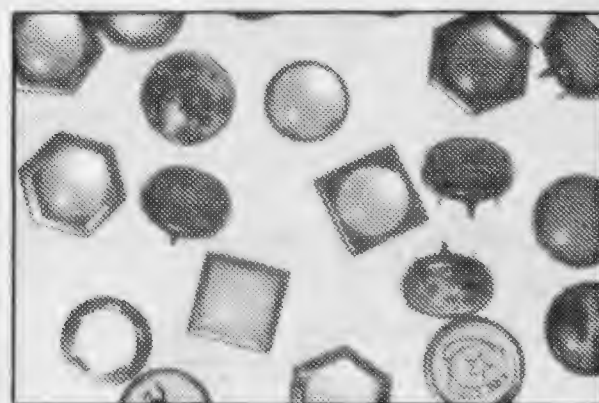
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members was, "Oh you'll learn it eventually; you've been exposed to everything." Many acquaintances of ours have dropped out of classes in the past three years after just three or four sessions because of feelings of inadequacy and humiliation. Hopefully you can change this for the better, somehow.

Name Withheld, Columbus, Ohio

Dear Editor:

May I congratulate Mr. Larry Letson on his recent visit to England, not only for his fantastic calling, showmanship, etc., but also as

an ambassador for square dancing and his own country. His visit was thoroughly enjoyed by everyone.

B.J. Gardiner  
Nottingham, England

**ON THE RECORD**, continued from page 24

**GOOD OLD DAYS — ESP 309**

**Key: C** **Tempo: 128** **Range: HB** **Flat**  
**Caller: Paul Marcum** **LG**

**Synopsis:** (Break) Circle left halfway — left allemande corner — box the gnat — four ladies promenade — turn partner by right full turn —



Joe  
Saltel



Bob  
Stutevous



Daryl  
Clendenin



Marlin  
Hull



Kim  
Hohnholt



Dan  
Nordbye

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left allemande — come back promenade (Figure) Head two square thru four hands — with sides make right hand star — heads star by left — same two slide thru — roll to face her — touch one quarter — boys run right — left allemande — come back and promenade.

**Comment:** A nice melody line with good instrumental background as usual by ESP. According to the dancers the movements offer enough choreographic effort. The most difficult move is slide thru and roll to face.

Rating:☆☆☆

### THE REAL THING — Desert 8

**Key:** E **Tempo:** 130 **Range:** HC Sharp **LB**  
**Caller:** Jim Davis

**Synopsis:** (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing own — promenade (Figure) Heads promenade halfway — walk in square thru four hands — right and left thru — veer left — couples circulate — half tag — scoot back — scoot back again — swing corner — promenade.

**Comment:** That dance choreography is of good quality. Music is average. The calling is completely understandable with the most difficult figure being half tag and scoot back.

Rating:☆☆☆

### YELLOW POLKA DOT BIKINI — FTC 32045

**Key:** C, C Sharp & D **Tempo:** 128 **Range:** HD  
**LC**

**Caller:** Brian Hotchkies

**Synopsis:** Complete call printed in Workshop.

**Comment:** One of the better releases offered by FTC. The calling is crystal clear by Brian and well understood by dancers on the floor. The tune is a novelty and probably remembered

### HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.



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by most. Figure is Mainstream and  
danceable. Rating: ☆☆☆☆

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Gaslight 001

Key: C Tempo: 130 Range: HC

Caller: Michael Corns LC

**Synopsis:** (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads promenade halfway — lead right circle four — make a line — pass thru — tag the line — face in — box the gnat — square thru four — swing corner — promenade.

**Comment:** A fine release. Good music with vocal background that does not override the caller as some do. Figure is not difficult and we congratulate the new company.

Rating: ☆☆☆☆

### LOVE NEVER DIES — Petticoat Patter 112

Key: D, E Flat, E Minor Tempo: 126

Range: HE

Caller: Toots Richardson LD

**Synopsis:** (Break) Circle left — allemande left — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing

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GR 38004-A **Archie's Melody** waltz by  
Tom & Loveday Newby

## New Flip SQUARE

- GR 12167 **Lookin' Back To See** by Ed Fraidenburg

thru — boys run to right — ferris wheel —  
spread — outsides squeeze in to a line — star  
thru — square thru three quarters — swing  
corner — promenade.

**Comment:** A fairly relaxed dance movement with  
very adequate musical background. Figure is  
not difficult to dance. Overall it is a fairly  
good record. Rating:☆☆☆

## GEORGIA RAIN — Prairie 1062

**Key:** G Flat **Tempo:** 128 **Range:** HD Flat  
**Caller:** Al Horn LD Flat

**Synopsis:** (Break) Heads face grand square —  
allemande left — swing own — promenade

(Figure) Heads square thru four hands —  
corner do sa do — make a wave — spin chain  
thru — girls circulate twice — turn thru —  
allemande — turn thru — swing corner —  
promenade (Alternate figure) Sides rollaway  
— slide thru — star right one time — star left  
one time — same two do sa do — square thru  
three — trade by — swing corner — prome-  
nade.

**Comment:** A middle of the evening type dance.  
The figure is not difficult and there is a feeling  
of relaxation. Instrumental is average. Al does  
a nice job of calling. The dancers enjoyed the  
alternate figure best. Rating:☆☆☆

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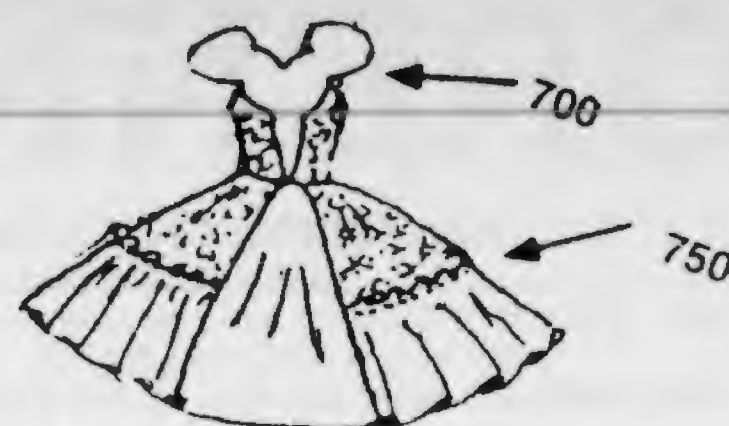


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**SAN ANTONIO NIGHTS — ESP 115**

Key: G Tempo: 130 Range: HC  
Caller: Elmer Sheffield LD

**Synopsis:** (Break) Sides face grand square — four ladies chain — chain home — promenade own (Figure) Heads square thru four — right and left thru — swing thru — boys trade — boys run right — half tag — walk and dodge — partner trade — square thru three hands — swing corner — promenade.

**Comment:** Elmer does a nice job of calling on this release. Good rhythm and feeling on the music. This offers a figure that uses a half tag, walk and dodge and partner trade. Dancers

could hear the commands very well on the floor.  
Rating:☆☆☆☆

**I'VE GOT YOU TO THANK FOR THAT — Chinook 055**

Key: A & B Flat Tempo: 124 Range: HD  
Caller: Joe Saltel LA

**Synopsis:** (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) Head two couples square thru four — corner do sa do — make a wave — ladies trade — recycle — star thru — right and left thru — square thru three quarters — swing corner — promenade.



Dick  
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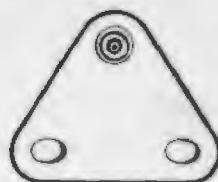


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**Comment:** A very relaxed tempo on this release with a piece of choreography that is strictly Mainstream. Overall, a nice record that can be used for dancers of all levels. Music is very adequate. Rating:☆☆☆

### TAKE ME HOME COUNTRY ROADS — Blue Star 2195

Key: F Tempo: 132 Range: HD  
Caller: Johnnie Wykoff LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** A popular tune released for square dancing. Johnnie, as usual, comes over very well. The choreography is good and offers a

swing thru on the third hand of a square thru. It's a good buy and one that dancers will enjoy. Rating: ☆☆☆☆☆

### SWINGIN' — ESP 505

Key: D Tempo: 132 Range: HC Sharp  
Caller: Bob Newman LD

**Synopsis:** (Break) Circle left — men star right — allemande left — weave ring — swing — promenade (Figure) One and three promenade halfway — two and four right and left thru — square thru four hands — do sa do corner — eight chain four — swing corner — promenade.

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**Comment:** Another good release by ESP and is well called. The tune tends to have a monotonous melody line but it also has qualities that many callers will enjoy with musical breaks where the call can carry on. Dancers' opinions were mixed. Rating:☆☆☆

### WHERE THE SUN DON'T SHINE — Bogan 1342

Key: G      Tempo: 130      Range: HB  
Caller: David Davis      LD

**Synopsis:** (Break) Four ladies chain — chain home — join hands circle — allemande left — weave ring — do sa do — promenade (Figure

one) Head couples square thru four — with outside two make right hand star — heads star left — same two right and left thru — dive thru — square thru three hands — swing corner — promenade (Figure two) Head couples square thru four hands — with outside two do sa do — make ocean wave — swing thru — boys run right — tag the line — cloverleaf — girls square thru three hands — swing corner — promenade.

**Comment:** Very good piano artist on instrumental and is one of Bogan's better instrumentals. The figure is Mainstream with cloverleaf. Girls doing a square thru to swing corner is a little

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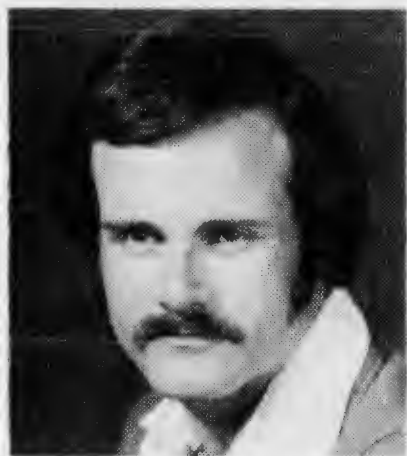




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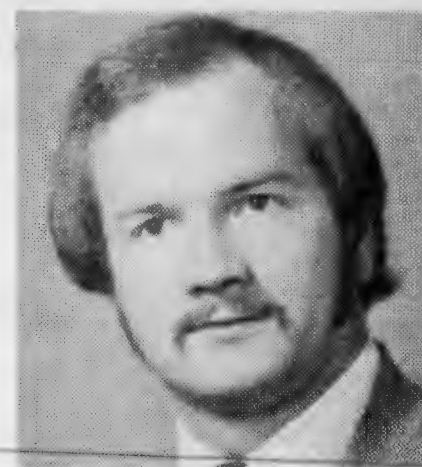
Pat Barbour



Dave & Nita  
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Bob Baier

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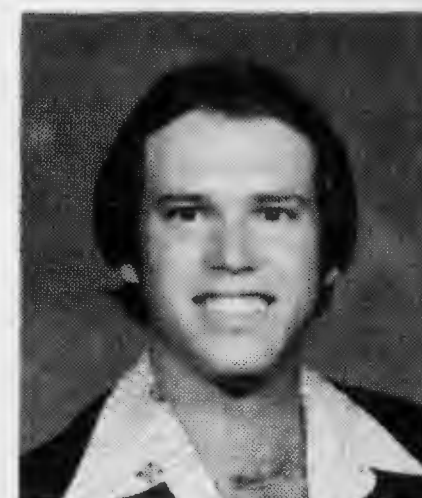
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different.

Rating:☆☆☆

### SWINGIN' — Red Boot Star 1271

Key: C

Tempo: 128

Range: HC

Caller: Mike Hoose

LD

**Synopsis:** (Break) Circle left — left allemande corner — do sa do — men star left — turn partner right — corner allemande — swing own — promenade (Figure) Heads promenade halfway — walk in right and left thru — square thru four hands — do sa do corner — swing thru two by two — boys trade — swing corner — promenade.

**Comment:** Two companies released this tune

simultaneously and both are well done instrumentally. Selection will have to be determined by the buyer. This figure is easily danced and the calling is equally as good. Rating:☆☆☆

### HOME ALONG THE HIWAY — Prairie 1063

Key: A

Tempo: 128

Range: HC Sharp

Caller: Johnnie Scott

LA

**Synopsis:** Complete call printed in Workshop.

**Comment:** A quick moving dance that has a square dance lift. The music is above average. Callers have many words to work with and should be prepared. The figure is Mainstream and average but overall a good re-

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lease. Well done by Johnnie. Rating:☆☆☆☆

### **GET IN LINE BROTHER —**

**Four Squares 799**

**Key: G      Tempo: 128      Range: HB**

**Caller: Earl Rich & Deb      LD**

**Synopsis:** (Break) Four ladies promenade — swing at home — join hands circle left — left allemande corner — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — curlique — split circulate — boys fold — ladies chain — ladies lead Dixie style — make ocean wave — boys cross fold — swing corner — prome-

nade.

**Comment:** A good release, one of Four Squares better ones. The figure is very danceable and the music is adequate with banjo and guitar taking the leads. It is well called. The second voice does not enhance the call but is acceptable. Rating:☆☆☆☆

### **GONE AWAY — Ocean Wave 3**

**Key: E      Tempo: 132      Range: HC Sharp**

**Caller: Greg Edison      LB**

**Synopsis:** (Break) Circle left — left allemande — do sa do — left allemande — weave ring — swing own — promenade (Figure) Heads

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 swing corner — promenade

**Comment:** A fast rhythmic moving dance. Music is above average and the calling is clear. The figures are Mainstream, closely timed and danceable. Dancers had mixed reactions but leaned toward the rating given. Rating:☆☆☆☆

**AMERICAN GUEST — Mar-Let 501**

**Key:** C      **Tempo:** 128      **Range:** HC  
**Caller:** David Burns      LC  
**Synopsis:** Complete call printed in Workshop.

**Comment:** Welcome to Mar-Let records, a subsidiary of Lou Mac records. This well done instrumental offers good rhythm and a nice sound. The figure presents something a little different with a zoom and swing the corner. Not a bad start at all. Rating:☆☆☆☆

**YOU'LL BE BACK — Hoedowner 108**

**Key:** A      **Tempo:** 128      **Range:** HC Sharp  
**Caller:** Dan Nordbye      LC Sharp  
**Synopsis:** (Break) Circle left — left allemande —  
 do sa do — left allemande — weave ring —  
 turn thru — allemande left — promenade  
 (Figure) Four ladies chain — heads prome-

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nade half around — down middle square thru four — meet outside two do sa do — swing thru — boys run — half tag — corner swing — promenade.

**Comment:** Above average instrumental with clear calling by Dan. The figure offers nothing difficult. A half tag movement and corner swing seems the most intricate. Rating:☆☆☆

# **HONEY I'VE GOT YOU TO THANK FOR THAT — Dance Ranch 672**

**Key:** C **Tempo:** 128 **Range:** HC  
**Caller:** Frank Lane **LG**

**Synopsis:** (Break) Circle left — walk around corner — see saw own — boys star by right — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — new head ladies chain across — head two touch a quarter — boys run right — slide thru — right and left thru — Dixie style to ocean wave — trade the wave — swing that corner — promenade.

**Comment:** Nice musical arrangement, an improvement over some previous releases. The figure is very good and quite danceable with use of trade the wave. Tempo has a nice feel to it and dancers enjoyed it. Rating:☆☆☆☆

# **WEST VIRGINIA MEMORIES — Blue Star 2196**

**Key:** C **Tempo:** 130 **Range:** HA  
**Caller:** Marshall Flippo **LA**

**Synopsis:** (Break) Sides face grand square — circle left — left allemande — swing own — promenade (Figure) Head two promenade halfway — down middle right and left thru — square thru four hands — with outside two slide thru — right and left thru — ladies lead Dixie style — boys cross fold — swing corner — promenade.

**Comment:** Increasingly better music by Blue Star; this is well recorded. The figure is well timed and most danceable. Melody is not difficult but it's also not outstanding. Flip comes

over very well on the vocal portion.

Rating: ☆☆☆☆

# **A GOOD NIGHTS LOVE — ESP 116**

**Key:** F **Tempo:** 128 **Range:** HC  
**Caller:** Elmer Sheffield **LC**

**Synopsis:** (Break) Circle left — men star by right — allemande corner — come back box the gnat — four ladies promenade — swing at home — promenade (Figure) Head two couples promenade halfway — right and left thru — square thru four hands — touch a quarter — cast off three quarters — girls trade two times — boys run right — promenade.

**Comment:** An easy melody with average instrumental. The figure is good and dances well with a different twist which the dancers enjoyed with a cast off three quarters and girls trading twice. It's a good release.

Rating: ☆☆☆☆

# **A GOOD NIGHT'S LOVE — Red Boot 289**

**Key:** A Flat & B Flat **Tempo:** 128 **Range:** HD  
**Callers:** The Red Boot Boys **LC**

**Synopsis:** (Intro & end) Four ladies chain three quarters — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — four ladies chain all the way promenade (Figure) Heads promenade three quarters — sides circle four halfway — pass thru — do sa do — swing thru — turn thru — left allemande — walk by own — swing — promenade.

**Comment:** The music is good with Red Boot Boys doing their stuff. The figure is very easy and danceable. The dancers felt it was just above average. Rating:☆☆☆

# **HOEDOWNS**

## **RUFUS — Blue Star 2198**

**Key:** D **Tempo:** 132



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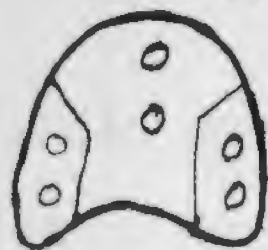
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Morning Sky — M. Seastrom .....	TB	231
She's Not You — G. Kincade .....	BC	201
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- JP 106 "Heartbreak Mountain"
- JP 402 "Four In The Morning"
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**SUNRISE —** Flip side to Rufus

**Key: G**

**Tempo: 134**

**Music: Ernie Hunter & His Hoedowners:** Guitar, Saxophone, Fiddle, Drums

**Comment:** Soundwise these two recordings are traditional hoedowns. Rufus offers a fiddle lead with rhythm background. Sunrise seems to have slightly more melody lead than Rufus. Two hoedowns that callers should listen to.

Rating:☆☆☆

**SNOW DEER — Kalox 1277**

**Key: G**

**Tempo: 128**

**Music: Kalox Rhythm Boys Band —** Banjo, Guitar, Piano, Drums

**DANCE ALL NIGHT —** Flip side to Snow Deer

**Key: G**

**Tempo: 136**

**Music: Kalox Rhythm Boys Band —** Banjo, Piano, Drums, Guitar

**Comment:** Snow Deer offers a distinct melody line with rhythm background and guitar lead. Dance All Night is quite fast in tempo compared to Snow Deer. These two hoedowns

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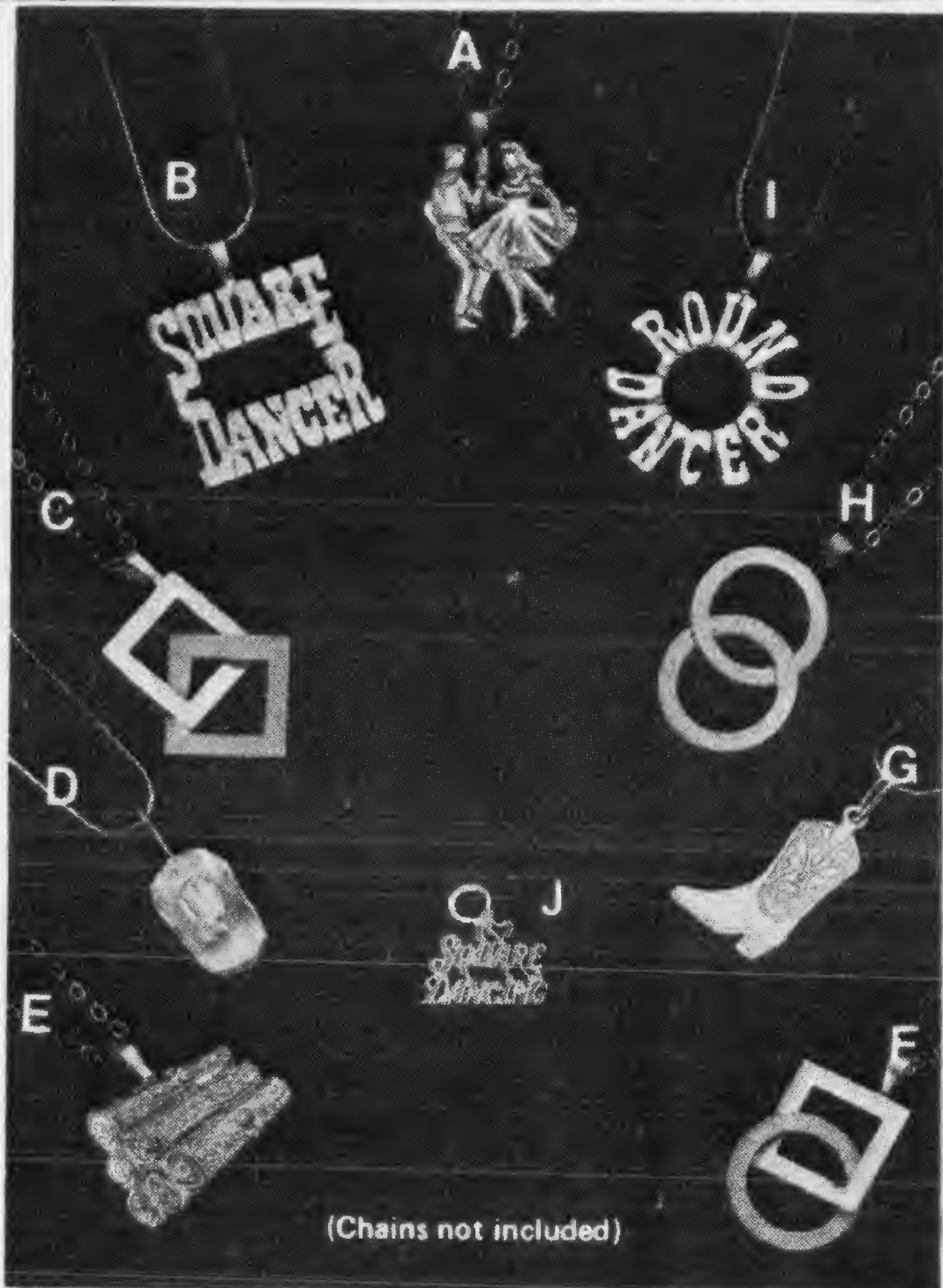
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### BLACK MOUNTAIN RAG — Jaybird 1

Key: B Flat

Tempo: 122

Music: E-Z Pickin' — Fiddle, Guitar, Banjo,  
Drums

### BARN STOMPIN' — Flip side to Black Mountain Rag

Key: A

Tempo: 122

Music: E-Z Pickin' — Banjo, Guitar, Fiddle

Comment: Welcome to another new recording  
company. The Black Mountain Rag side  
seems quite slow, has a heavy fiddle lead  
changing to guitar lead. Barn Stompin' also is  
slow but well recorded. Callers will have to  
listen to determine their needs for these two  
hoedowns.

Rating:☆☆

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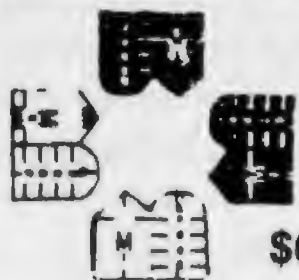
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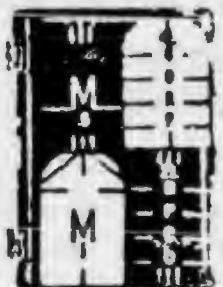
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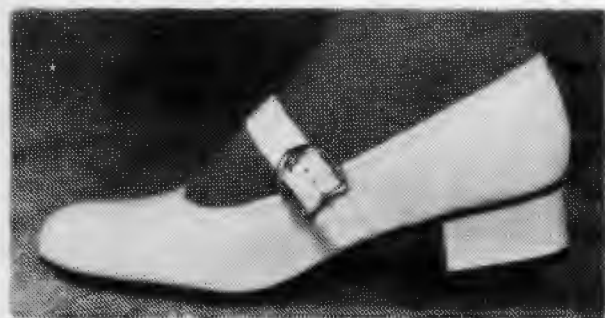
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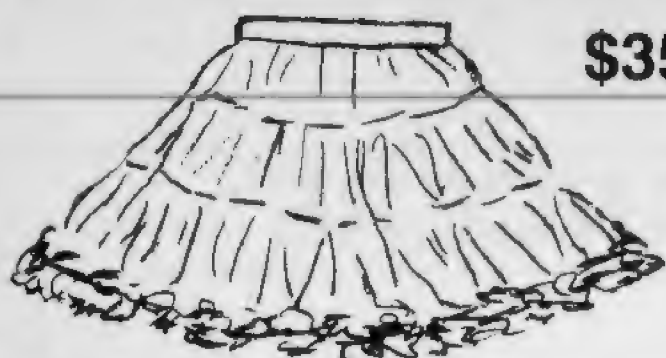
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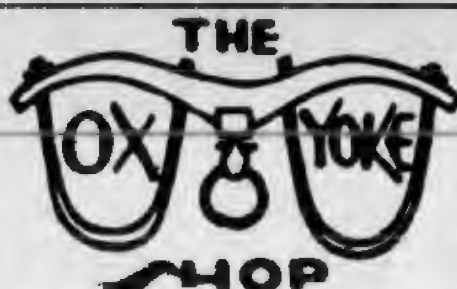
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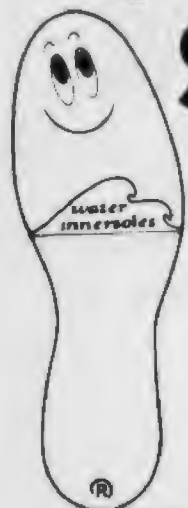
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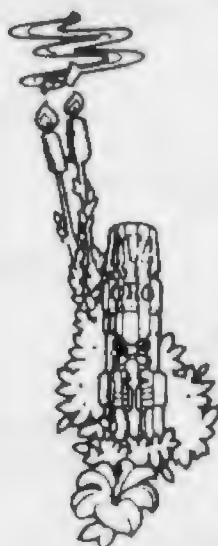
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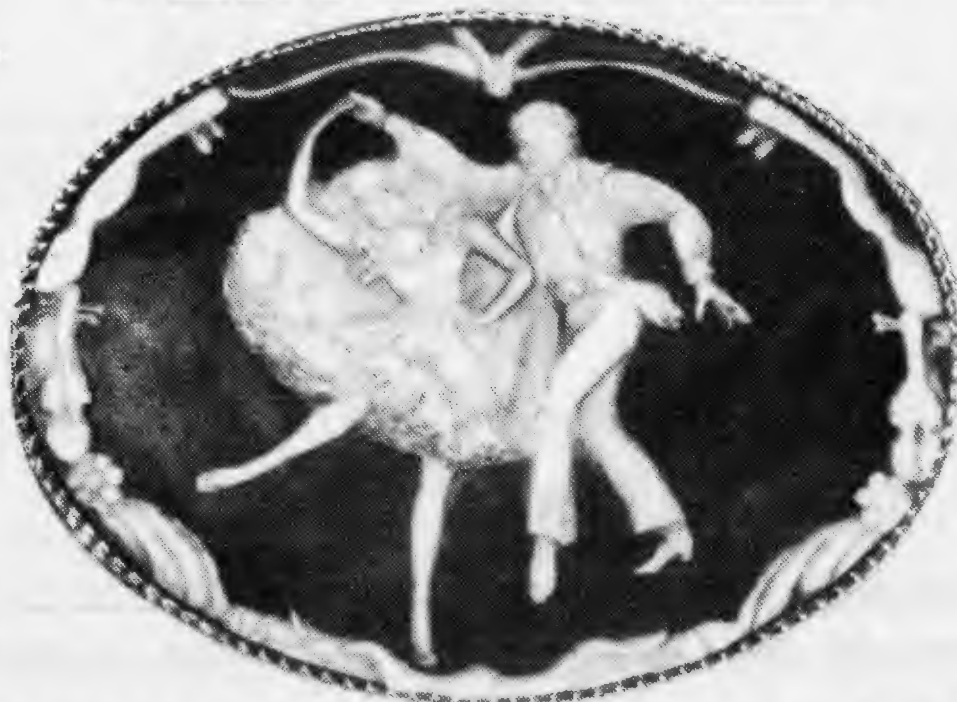
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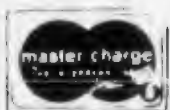
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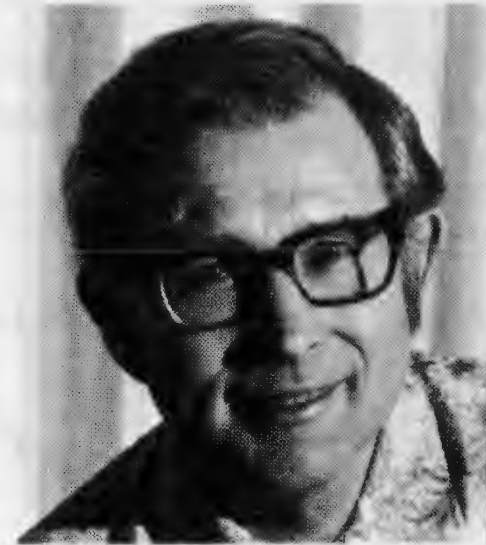
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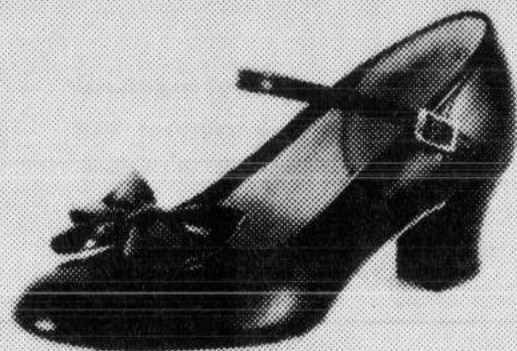
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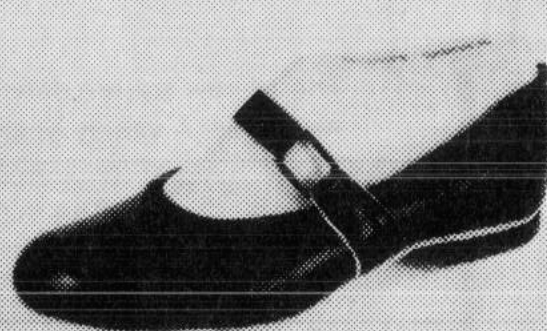
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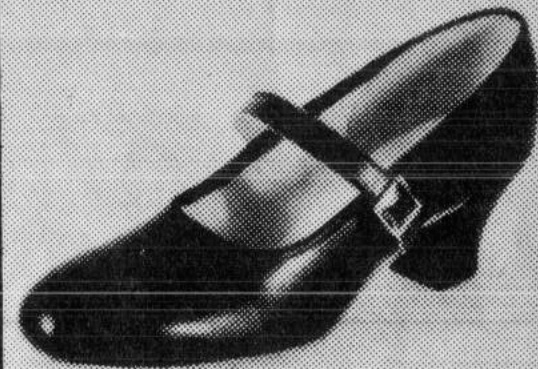
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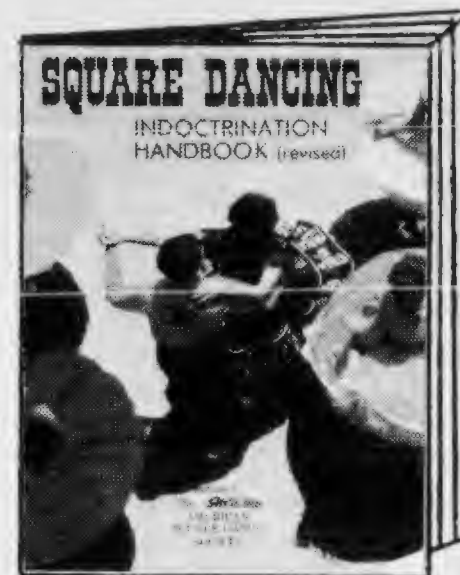
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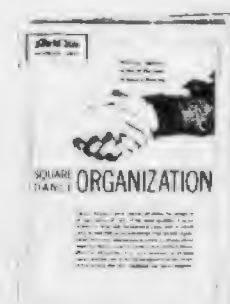


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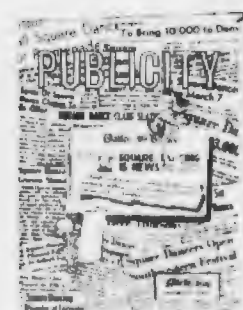
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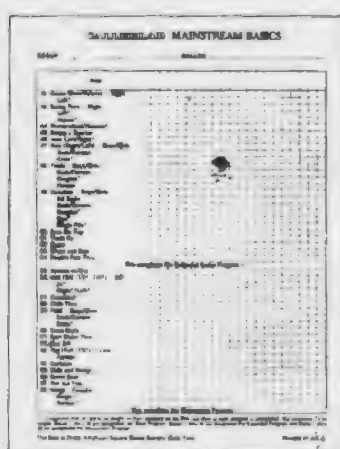
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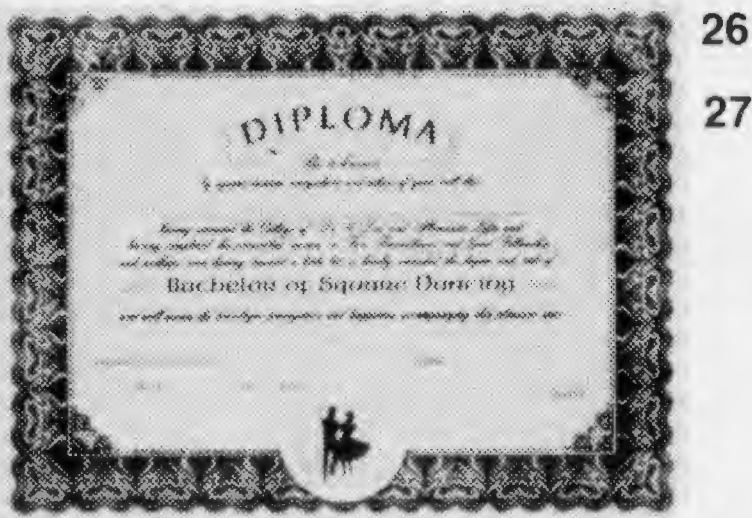
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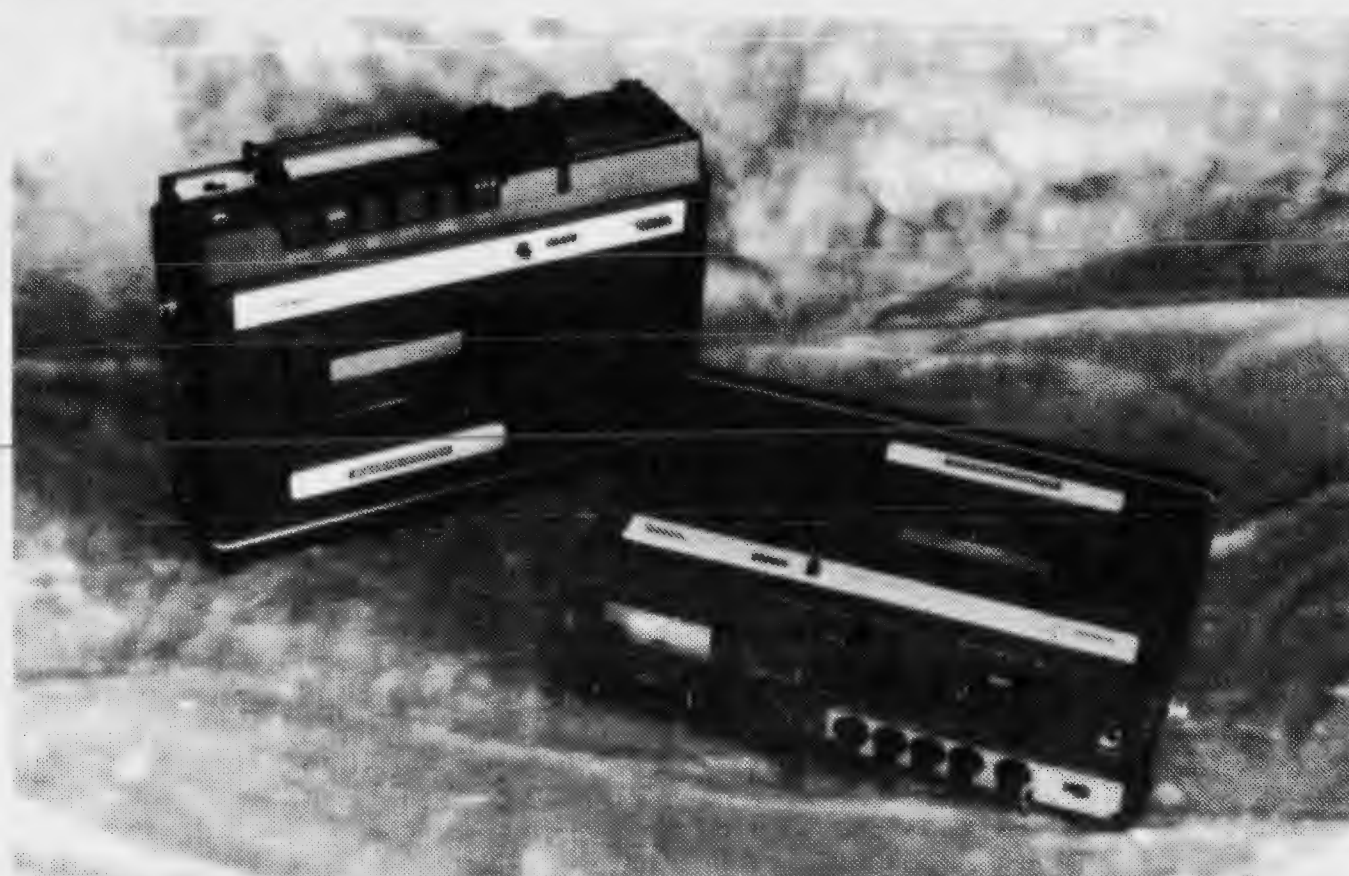
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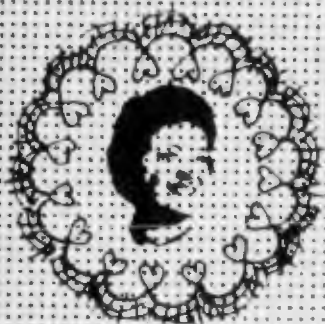
Five yards of a cotton plum, green and white print went into Lois Cofiell's three-tiered skirt, bodice and sleeves. The midriff is made from a solid plum-colored fabric cut into a peasant design. A floral trim outlines the bodice and is used to edge the puffed sleeves and full hemline. Most delightful!





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